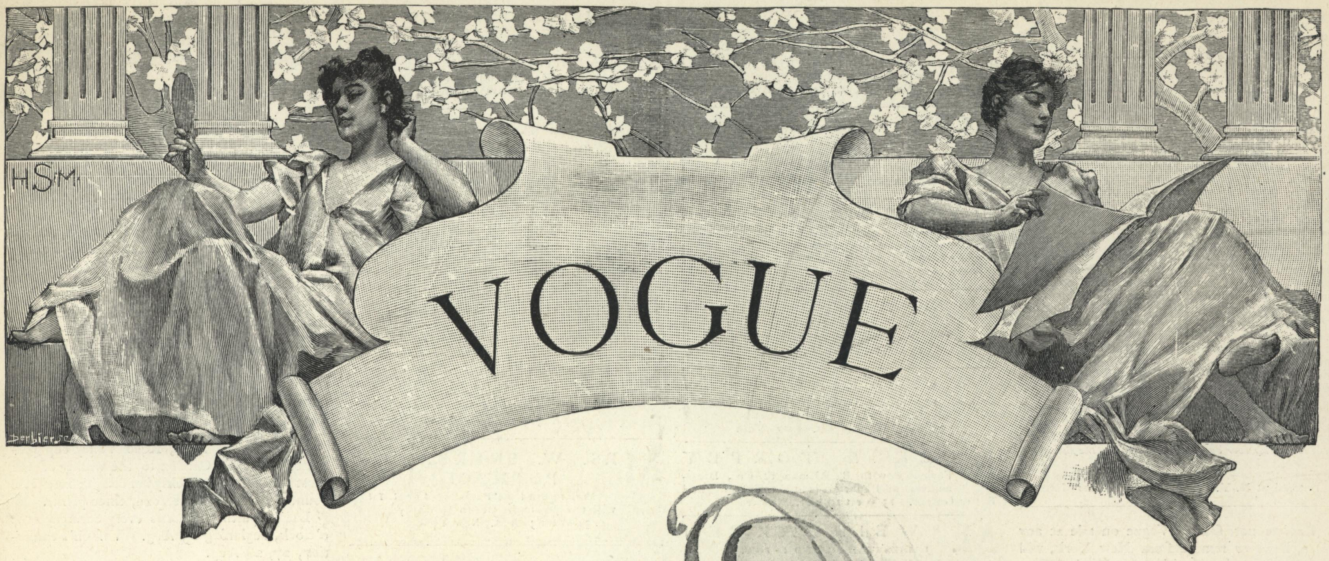
23 August, 1900 PRICE TEN CENTS THREE DOLLARS A YEAR
VOL. XVI., NO. 8 (WHOLE NUMBER 402). PUBLICATION OFFICE, 3 WEST 29TH STREET, NEW YORK COPYRIGHT, 1900, BY THE FASHION COMPANY. TRADE MARK REGISTERED



SIMPLE HOUSE GOWN

Copyright © 2011 Condé Nast

VOGUE

BUSINESS NOTICES

Vogue is issued weekly on Thursdays.
Head office, 3 West 29th Street, New York.
Cable Address: "Vogue, New York."
London: Arthur Ackerman, 191 Regent Street.
Paris: Em. Terquem, 19 Rue Scribe.

Subscription for the United States, Canada and Mexico, three dollars a year in advance, postage free. For foreign countries in the postal union, four dollars a year, postage free. Remit by check, draft or postal or express money order. Other remittances at sender's risk. Single copies ten cents.

Manuscripts must be accompanied with postage for their return if found unavailable. Vogue assumes no responsibility for unsolicited manuscripts except to accord them courteous attention and ordinary care.

Wrapper Dates.—The date printed on the wrapper of each copy denotes the time when the subscription expires.

Change of address.—The address of subscribers will be changed as often as desired. In ordering a change of address both the old and the new address must be given. Two weeks' notice to be given.

Complaints.—Subscribers who fail to receive a single copy of Vogue should immediately notify the Head Office. Readers who are unable to purchase Vogue at any news-stand or on any railroad train or steamboat will confer a favor by promptly reporting the fact.

Entered at N. Y. City P. O. as 2d Class Matter.

Readers not finding Vogue on sale at any place, however remote from New York, will please communicate with the Head Office, 3 West 29th Street, and a supply will be provided forthwith.

23 AUGUST, 1900

"*All they need, but not more than they need to supply their regular customers,*" *is the basis of newsdealers' orders for Vogue.*

Persons who expect to get Vogue regularly from a newsdealer should order in advance. Orders for extra copies of a current number very often cannot be filled by the publisher, much to the disappointment of all concerned. Often, also, the edition of Vogue is completely exhausted within three days after publication.

A definite order to a newsdealer or a subscription are the only certain ways of getting Vogue without fail.

INDEX

Society . . . . . ii, iii
Seen on the Stage iii
Descriptions of Fashions . . iii, vii
Social Topics—The College President and the Parent 114
Haphazard Jottings 116
A Midsummer Night's Dream—fiction 118
Miss Garrison's Hero—fiction . 118
What She Wears 122
Glimpses 123
Seen in the Shops 124
Smart Fashions for Limited Incomes 125
The Shah's Peacock Throne . 125
Silly Fiction 125
Consumption 125
Titles for Novels 125
As Seen by Him 126
The Well-Dressed Man . . . 126
On the Book Counter . . . 127
Vogue's Weekly Pattern . . . 128
Whispers 128
Simple Stock Models . . . 128
For the Hostess 128
Requests for Patterns . . . 128
What they Read v
Queer Wedding Gifts . . . v
Answers to Correspondents . vi

ROBES AND GOWNS

B. SCHULICH
LADIES' TAILOR—IMPORTER AND DRESSMAKER
10 West 35th St., near 5th Ave.

MME. V. NOEL
IMPORTER AND MAKER
Street, Reception, Wedding and Evening Gowns
55 West 45th St., bet. 5th and 6th Aves., New York

LA VICTOIRE CORSAGE
A novel idea, patented August 9th, 1898. Affords ease with perfect fit. Mme. Marie Elise de Latour, Designer and Couturière, 574 Fifth Avenue, New York.

CHAPMAN
SUMMER GOWNS
Linens, Dimities and Organdies
19 E. 31st Street, N. Y. City

A. C. WEINGARTEN
LADIES' TAILOR AND FURRIER
Riding Habits and Driving Coats
37 West 31st Street, New York

ROCK & TORPEY
Formerly with B. Altman & Co., Dressmakers and Importers of Street, Evening, and Tailor Gowns. 13 West 29th St., New York.

M. WEINGARTEN
LADIES' TAILOR AND IMPORTER
WALKING AND DRIVING COSTUMES
34 West 35th St., New York

A. PALMER
28 West 35th Street, New York

OATMAN
IMPORTER OF ROBES
Evening Gowns a Specialty
11 West 30 h Street, New York

THEODORE B. DALE
IMPORTING DRESSMAKER
Reception, Carriage and Evening Toilettes
75 West 44th St., and at Saratoga, New York

CONSTANT QUELLER
LADIES' TAILOR AND DRESSMAKER
Street and Evening Dresses
70 West 39th Street, New York

FRAME, M'G'R
FASHIONABLE DRESSMAKING
437 Fifth Avenue, New York

MISS WOTHERSPOON
GOWNS AND WRAPS
Linen and Organdie Dresses a Specialty. Prices very moderate. 365 Fifth Ave., bet. 34th and 35th Sts., New York.

SCOTT
ROBES
Afternoon and Evening Gowns
45 West 45th Street, between 5th and 6th Avenues

MRS. SAFFORD BARSTOW
MISS RANKIN
Gowns. Theatre Waists a specialty
2 West 33d Street, opp. Hotel Waldorf

MARTIN
GOWNS
Short Skirts and Shirts a Specialty. Summer Muslins from $10 up when material is furnished.
101 East 65th Street, Cor. Park Ave.

GREAN
DESIGNER OF LADIES' COSTUMES
327 Fifth Avenue, New York
Opposite Waldorf-Astoria

CULLY & CO.
DRESSMAKERS AND IMPORTERS
105 West 45th Street, New York
Between Broadway and Sixth Avenue

SARA CURRAN AND A. H. BECK
IMPORTERS AND DRESSMAKERS
LADIES' TAILORS
414 Madison Avenue, New York City

BERTHÉ
HATS AND GOWNS
487 Fifth Avenue
Between 41st and 42d Streets

CAREY & CO.
SUMMER GOWNS
Organdies, Dimities, Foulards, Blouses, Silk Petticoats. 139 East 44th Street.

HATS AND BONNETS

GASTON
EXCLUSIVE DESIGNS IN HATS AND BONNETS
122 West 42d Street, New York

YOUMANS—HATS
ROUND HATS AND BONNETS
1107-1109 Broadway
SEND FOR BOOKLET OF STYLES

E. H. FIELDING & CO.
MILLINERS
BONNETS AND ROUND HATS
14 West 22d Street, New York

HOWIESON
IMPORTER AND DESIGNER OF FINE MILLINERY
38 West 33d Street, New York

MISS LAWRENCE
Original Designs in Hats, Bonnets and Head-dresses
19 E. 31st St., New York

MRS. W. SHERBROOKE POPHAM
Will return from Paris about Sept. 1st with the latest novelties in Millinery.
34 West 36th St., New York

CORSETS AND TROUSSEAUX

MISS T. T. SCHNEIDER
CORSETIERE
Fine Custom Corsets and French Lingerie
292 5th Ave., bet. 30th and 31st Sts.

MME. GARDNER
CUSTOM-MADE CORSETS
Silk Petticoats a Specialty
52 West 21st Street, New York

MARGARET MURTHA
Latest Models in Corsets and Lingerie, Tea Gowns, Négligées, Matinees and Silk Skirts Trousseaux a Specialty. 13 West 30th St., N. Y.

BERTHE MAY
DRESSMAKER AND IMPORTER
Maker of the Doctor's Corset
125 West 56th Street, New York

SPECIAL NOTICES

CHILDREN'S PARTIES
THE MISSES WHITE will take entire charge of the Entertainment, giving Afternoons of Games, Stories and Fairy Tales, Dancing. Address DEAN'S, 572 FIFTH AVE., NEW YORK.

PROFESSIONAL CARDS

EMBROIDERING
On Dresses. Cord, Braid, Bead, Spangle and Lace Work. N. A. Hoshafian, Designer and Manufacturer, 218 Sixth Avenue, New York, between 14 and 15th Streets.

EMBROIDERING
Of every description made by hand and by machinery. Orders executed at short notice. AUGUST BLIQUEZ, 256 Sixth Avenue, between 16th and 17th Streets.

BOOKBINDING,
Plain and Artistic, in all varieties of leather, at moderate prices. Henry Blackwell, University Place, Cor. 10th St., N. Y.

TOILET ARTICLES

OLEIN SKIN FOOD
Will soften and whiten the skin in a few applications. Continued use positively removes wrinkles—or money cheerfully refunded. Price, by mail, $1.50. OLIVE ROBART & CO., 347 Fifth Avenue, opp. Waldorf-Astoria.

HAIRDRESSING

ANDRE
(Late with A. Simonson), LADIES' HAIR DRESSING. Specialist in Hair Coloring, Shampooing and Scalp Treatment, Human Hair Goods, Shell Ornaments, etc.
13 W. 29th Street. Telephone, 856 Madison Square

Vogue publishes more smart fashions than any other periodical.

SOCIETY

DIED

Riker.—At Seabright, N. J., on Monday, 13 Aug., 1900, Henry Laurence, son of John L. and Mary Jackson Riker, in the 41st year of his age.

ENGAGEMENT

Hallett-Carrère.—Miss Anne Hyde Hallett to Mr. Henri V. Carrère, of New York.

CORRESPONDENCE

Bar Harbor.—The Kebo Valley Club has announced the following programme of golfing and tennis tournaments for the latter part of Aug. and 1st Sept.: Tennis, 3 Sept., a rogue tournament, mixed doubles, for cup presented by Miss Dimmock.

Golf.—Weekly handicaps open to members and subscribers; first and second prizes on 25 Aug.; 1 and 8 Sept., Kebo Valley cup presented by T. G. Condon to the winner of the most points in the weekly handicaps; first prize counting five points; second, three points.

Ladies' putting contests every Saturday at 4 o'clock, beginning 25 Aug. Vardon's exhibition, 27, 28 Aug.

A large dinner was given last week by Mrs. Alexander Van Nest, at the Malvern. Her guests included Mr. and Mrs. Burton Harrison, Mr. and Mrs. Simpson, Mr. and Mrs. Sandford, Mr. and Mrs. George Forsyth, Mr. and Mrs. Charles Carroll Jackson, Mr. and Mrs. Eugene J. Beales, Miss Van Nest, Miss Dimock, Mr. Goodrich, Mr. J. Stewart Barney, Mr. and Mrs. Van Rensselaer, Dr. and Mrs. Seeley, Mr. and Mrs. J. J. Emery, Mr. and Mrs. Frank Ellis, Mr. and Mrs. Giraud Foster, Mr. and Mrs. Frederick de Peyster Foster, Mr. and Mrs. Henry Redmond.

Mr. and Mrs. John Harrison gave a garden party at Faraway cottage last week in honor of Miss Thorpe and Mrs. John Hampton Barnes.

The Monday Evening Club gave its weekly entertainment at the Kebo Valley Club. Present were: Mr. and Mrs. Herbert Parsons, Mr. Osmund La Trove, Mr. and Mrs. E. B. Mears, Miss Ruth Lawrence, Miss Beatrix Jones, Mrs. Cadwalader Jones, Mrs. W. P. Draper, Mr. Charles T. How, Mr. and Mrs. Edward C. Coles, Mrs. Frederick Joy, Mr. and Mrs. J. Pierpont Edwards, Mr. and Mrs. Miles B. Carpenter, Mr. Reginald Johnston, Mr. and Mrs. A. Bleecker Banks, Mr. and Mrs. J. Montgomery Sears, Miss Pendleton, Count and Countess Langier-Villars, Mr. Moncure Robinson, Miss Vesta Robinson, Mr. and Mrs. Morris K. Jesup, General Kasson, Mrs. W. P. Walley, Mrs. Alexander Van Nest, Mr. and Mrs. William J. Schieffelin, Mr. and Mrs. J. J. Emery, Mr. Arden Robbins, Mrs. George A. Robbins, Mr. and Mrs. Henry Redmond.

A fancy dress subscription ball was given at the Louisberg on 17 Aug. Tableaux preceded the ball. Some of the characters and those taking them were: Characters from Dickens's books: Dick Swiveller and the Marchioness—Mr. Horace Stanton and Mrs. Lindley Hoffman Chapin; Edith Skewton and Mr. Dombey—Mlle. de Saint Gene and Mr. James Ross Todd; David Copperfield and Dora—Mr. Cochran and Miss Edith Hollins; Dollie Vardon and Sam Weller—Miss Van Nest and Mr. Wissmann; Mr. and Mrs. Mantellini—Mr. Livingston and Miss K. V. R. Berry; Lucy Manette and Sidney Carton—Miss Sylvia Fox and Mr. Langdon Ervin; Nicholas Nickleby—Mr. Floyd; Little Dorrit and Arthur Denham—Mrs. F. Coudert, Jr., and Mr. Ashton de Peyster; Florence Dombey and Little Paul—Miss Ruth Lawrence and Mr. Montefiore Isaacs; Little Emily and Steerforth—Miss Ella de Peyster and Mr. Derby; Tilly Slowboy and Fat Boy—Miss Nora Fitzgerald and Mr. George Morgan.

And these from Mother Goose: Mary Had a Little Lamb, Miss Scott; the Little Girl Who Had a Little Curl, Miss Daisy Nicholas; Daffy Down Dilly, Miss Lydia Baird; London Bridge Is Falling Down, Miss Laura Jackson; Polly Flinders, Miss Spofford; Old Mother Hubbard, Miss Harris; the Maid in the Garden, Miss Porter; Sing a Song of Sixpence, Miss Madeline Knowlton; Mother Goose, Miss Jackson; Mistress Mary, Quite Contrary,

Copyright © 2011 Condé Nast

Miss Mary Sheldon; the Queen of Hearts, Miss Violet Whelen; Milkmaid, Miss Louise Hollins; Little Red Riding Hood, Miss Hester Hone; Curley Locks, Miss Una Soley; Little Miss Muffet, Miss Edith Poor; Maiden All Forlorn, Miss Talfell.

This afternoon the Misses Preston will give a "chantant" at the Malvern Hotel, assisted by Mr. Bruno Huhn, the English pianist; Mr. Hobart Smock, tenor and Miss Mackenzie, a young violinist. Patronesses: Mrs. J. M. Schofield, Miss A. Beverley Robinson, Mrs. Samuel Slater, Mrs. Cadwalader Jones, Miss K. V. R. Berry, Mrs. C. K. Wright, Mrs. H. Munnikeyser, Miss Frelinghuysen, Mrs. J. Montgomery Sears, Mrs. Biddle, Miss Pendleton, Baroness von Hengelmuller, Mrs. J. J. Emery, Mrs. Alexander Van Nest, Mrs. De Grasse Fox, Mrs. Edward Morrell, Mrs. James Blaine, Mrs. John Davis, Mrs. A. C. Barney, Countess Langier-Villars.

Recent hotel arrivals include Mr. and Mrs. Charles C. Harrison, Mrs. Truxton Beale, Miss Beale, Mr. and Mrs William H. Wilder, Miss Harriette M. Gates, Mr. and Mrs. Giraud Romaine, Mr. and Mrs. Charles Holdghauer, Mr. and Mrs. George W. Ketcham, Mr. and Mrs. A. J. Hahne and Miss Hahne and Mr. T. J. Edwards at the St. Sauveur.

At the Malvern Mr. and Mrs. de Peyster, Ashton de Peyster, Mr. F. G. de Peyster, Mr. A. M. de Peyster, and the Misses de Peyster, Mr. and Mrs. F. G. Kimball, Miss Marguerite Kimball, Mrs. Gillett and Miss Jessie D. Gillett, Mr. George B. Post, Jr., Mr. and Mrs. Dwight A. Jones, Miss Gladys D. Jones, Mr. and Mrs. Henry G. H. Sandford.

At the Louisburg are Mr. and Mrs. Albert S. Gage, Mrs. H. M. Baker, Miss C. V. Baker, Mr. and Mrs. Robert Endicott.

Lenox.—A mixed foursome tournament was held on the links of the Lenox Golf Club last week. Those who participated were: Miss Lila Sloane and Frank Kinnicutt, Miss C. R. Barnes and Capt. Barnes, Miss Curtiss and C. de R. Moore, Miss Georgette Folsom and Jack Greenleaf, Lindsay Fairfax and Miss K. C. D. Hall, and David T. Dana and Miss Mildred Folsom. Eighteen holes medal play was played, and the winning pair were Mr. Fairfax and Miss Hall. On 6 Sept., a match of thirty-six holes will be played for prizes given by Mr. S. Howland Robbins. The open tournament of the Lenox Golf Club will be begun on Monday, 6 Sept.

Card parties have been given during the week by Mrs. John E. Alexandre, Mrs. Frank K. Sturgis, and Mrs. Charles Astor Bristed.

Mr. and Mrs. William Douglas Sloane, who are taking a tour through the West, will return to Lenox for the autumn.

Miss Elsie French returned to Newport, after her visit to Miss Lila Sloane.

Arrivals at the Curtis Hotel include James Loeb, Mr. and Mrs. W. P. Douglas, Mr. and Mrs. F. W. Stearns, Mr. and Mrs. J. M. Brown, the Rev. Elbert Floyd-Jones, Mrs. William Barclay Parsons, Miss De Ruyter, Mrs. B. Mackay, Miss Mackay, Mrs. S. W. Griffith, Mrs. William C. Schermerhorn.

Newport.—Mrs. Ogden Goelet gave a dinner and dance last week in honor of her daughter, Miss May Goelet. The cotillon was led by Mr. Elisha Dyer, Jr., and Mr. Harry Lehr. The favors were silver matchboxes, pipes, fans, hunting horns, and small musical instruments. Among the guests were: Mrs. Astor, Mrs. Richard T. Wilson, the Misses Beatrice and Gladys Mills, Miss Frances Coster Jones, Miss Laura Swan, Miss Emily Hoffman, Miss Bishop, Miss Gladys Brooks, Miss Blight, the Hon. Audrey Pauncefote, Miss Clews, the Misses Angelica and Mabel Gerry, Miss Fish, Mrs. Stuyvesant Fish, Mr. and Mrs. Hermann Oelrichs, Mr. and Mrs. W. K. Vanderbilt, Jr., Mr. and Mrs. E. L. Dyer, Jr., Mr. and Mrs. Cornelius Vanderbilt, Messrs. W. G. Max Muller, Henry Norman, Henry Clews, Jr., Munson Morris, Miss McLean, Count Tarnowski, Messrs. James De Wolf Cutting, De Lancey Kane, Lispenard Stewart, Reginald Brooks, Ralph N. Ellis.

Miss Leary gave a dinner on Sat., followed by a musicale. Her dinner guests were: Count Gherardesca, Mr. Matthew Astor Wilks, Mr. and Mrs. John J. Wysong, Mrs. James P. Kernochan, Mrs. Herbert C. Pell, Miss Harriet I. Gammell, Mrs. Harris Phelps, Mrs. John Vinton Dahlgren, Mr. R. R. Remington and Mr. T. Shaw-Safe.

Dinners have also been given during the week by Mrs. De Lancy Kane, Mrs. Elbridge Gerry, Mr. James J. Van Alen, a stag dinner, his guests being: Messrs. Lispenard Stewart, Elisha Dyer, Jr., Royal Phelps Carroll, W. Fitzhugh Carroll, Henry Clews, Jr., James T. Woodward, George B. De Forest, Winthrop Rutherfurd, Arthur T. Kemp, John B. Livermore, Fernando Yznaga, De Lancey A. Kane, William K. Vanderbilt, Jr., Hermann Oelrichs and James Lawrence Van Alen.

Mrs. George S. Scott gave a dinner and musicale at which Signor Campanari sang.

Mrs. Ogden Mills gave a dance for her young daughters, to which only unmarried people were invited. Mr. Worthington Whitehouse led the cotillon.

Mr. and Mrs. Elisha Dyer, Jr., gave a dinner and dance for Miss Laura Swan, Mrs. Dyer's daughter.

Last evening Mrs. Oelrichs gave a large dinner, the guests going afterwards to the fancy dress dance at Mrs. Stuyvesant Fish's.

The Newport Golf Club will give an invitation tournament, beginning on 28 August.

Miss Lily Oelrichs is visiting Mrs. W. K. Vanderbilt, Jr.

Messrs. W. M. Burden, J. L. Saltonstall, Thomas Higginson and August Jay started this week for their trip around the world.

Mrs. G. V. Hamilton returned from Europe last week.

Recent arrivals at the Cliffs Hotel include: Mr. and Mrs. C. E. Sear, St. Paul; Mr. and Mrs. Alfred Scheffer, Mr. C. Grussel, Mr. Frederick Winthrop, New York; Mr. and Mrs. William Blodgett, Mr. R. H. Carleton, Mrs. E. C. Hodges, Mrs. Arthur A. Brigham, Boston; Mr. T. S. Williams, Jr., San Francisco, and Mr. C. J. Heard, Augusta, Ga.

GOLF

Ardsley.—The usual weekly handicap for Class A and B was held on Saturday at Ardsley with the following result:

CLASS A

	Gross.	H'cap.	Net.
H. S. Brooks	92	6	86
A. E. Barron	94	7	87
H. B. Gayley	96	8	88

CLASS B

A. O. Beebe	104	16	88
L. D. Kittredge	107	16	91
D. A. Plympton	122	25	97
H. Melville	122	16	106

Seabright.—In the final round of the tournament for the championship of the Seabright Golf Club, A. T. Dwight beat J. W. Menzies in a thirty-six hole match by 6 up and 5 to play.

Shinnecock.—The weekly handicap, held on the Shinnecock links, Saturday, was won by W. A. Green.

The play for the Challenge Cup was won for the week by George C. Clark, Jr.

The scores were:

	Gross	Hdcp.	Net.
W. A. Greene	91	13	78
S. Waller	86	7	79
L. Brown	91	12	79
E. Root, Jr.	86	6	80
C. D. Barnes	82	2	80
N. Edgar	91	7	84
E Bell, Jr.	91	6	87
W. A. Flagg	94	7	87
A. T. Brice	105	18	87
John Reid	104	16	88
I. I. Brown	95	5	90
W. Mannice	109	13	96

George C. Clark, Jr.—

Out	4	4	4	5	4	5	4	5	6—41
In	5	4	4	4	5	5	3	4	4—38—79

In the preliminary round of the women's club tournament, held last week, the best scores were made by Miss Beatrix Hoyt, 100; Miss Julia Clark, 109; Miss Wickham, 113; Miss J. Russell, 113.

The finals for the cup will be played this week. The contestants were: Miss Clark, Miss Gulliver, Mrs. Brown, Miss Wickham, Mrs. Curtis, Mrs. McVicker, Miss Hoyt, Mrs. Wellman, Mrs. Claflin, Miss Crocker, Miss M. Russell, Miss J. Russell, Miss Henderson, Miss Parrish, Mrs. Miller and Mrs. Murdock.

Next week the Woman's National Championship Tournament will be held.

SEEN ON THE STAGE

THE Ameer, Victor Herbert's very popular opera, written for Frank Daniels and successfully presented in this city last season, is the attraction at Manhattan Beach Theatre, where it was put on Monday night for a fortnight's run. Besides Daniels, the principals are Rhys, Thomas, Helen Redmond and Norma Kopp. The opera is to be taken on an extended tour through the country, and then carried to London, where it is scheduled for production about May.

The Academy of Music opened its doors for the season on Monday evening, Mr. Andrew Mack and a melodrama, The Rebel, being the attractions offered. Although the play has never been produced here before, it has been given trial in other parts of this country and in London, and it is said to have been most favorably received. The play is an Irish one of gallantry, romance and courage. It is largely spectacular, and in this way most effective.

The Cadet Girl is reaping a harvest at Herald Square Theatre, where large and enthusiastic audiences greet its every presentation, and the farce appears likely to hold its own for weeks to come. Several of the principals are prime favorites with the public, and of these Miss MacDonald, Dan Daly and Adele Ritchie are the chiefs.

Proctor's Fifth Avenue Theatre offers Digby Bell among its star atiractions, his innings consisting of monologues composed of songs and gulps. The other numbers include: sharpshooting by Cooke and Clinton; the amusing acrobatic antics of the Droles; Emmy's trained fox terriers; songs by Frances Curren; Williams and Walker, the negro comedians, in their singing and dancing specialties; acrobatic performances by the Lawrences, and cake walking by Flotow and Dunn.

On Saturday of this week the Grand Opera House will open under the management of John Springer, who is to continue the week to a play policy of the house. The opening play is to be the extravaganza, The Belle of New York, which had such a vogue when first brought out at the Casino.—The Star Theatre has a new melodrama with the suggestive title of The Angel of the Alley.

The Victoria Roof Garden for the second half of its programme offers Charles T. Aldrich, juggler; Josie DeWitt, violinist; the Johnson Brothers, whose startling tricks with the bicycle have been seen at this house for many consecutive weeks; the three Toscarys, jugglers and acrobats; Marzella and her trained birds; Newell and Shewett, bar actors.

Harlem has now its own vaudeville house of first rank, Proctor's 125th Street, as it is to be called, having opened its doors on Monday. The programme is made up with especial reference to women and children, its principal attraction being a new musical sketch entitled Collie's Dilemma, which engages the services of J. K. Emmet and Lottie Gilson. The bill also includes motion pictures: Chester Blodgetts, bicycle riding; James R. Glenroy and Jennie Yeamans in monologues; Barry and Holners, in one of their characteristic sketches, and Max Unger in his daring acrobatic feats, as well as turns by other well-known specialists.

Proctor's Palace presents Minnie Dupree in her very popular skit Cinderella at the 'Phone, which is a type of composition unique on the vaudeville stage. The most unusual newcomer is La Belle Rita, a unicyclist. The rest of the entertainment includes dancing, singing, tricks and exhibitions of acrobatic proficiency by such well-known vaudeville players as Laura Comstock, Manning and Davis, Bruno and Russell, the Clemenses and the Brooks.

An Old Song, a pretty little comedy, is interpreted at Proctor's Twenty-third Street Theatre by Edmund Day and Maud Poole. Another comedietta, A Duplicate Husband, is played by J. F. Crosby, Jr., and Inez Forman. Whistling by Mrs. Alice J. Shaw and her daughters heads the list of specialty numbers. Beside these are Morris's Trained Ponies, Allan Shaw, sleight-of-hand performer, Maud Amber, vocalist.

A jolly little play, Oscar's Birthday, is the medium by which Wilfred Clarke, late of Augustin Daly's Company, enters vaudeville at Keith's. His associates are Clement Hopkins, Theo Carew, Mabel Roebuck and Minnie Monk. The variety show numbers will be made up of Genaro and Bailey, a sketch pair, Edna Aug, the mimic, Gus Williams, the Eldredges and other capable entertainers. New biograph pictures are given for the week.

DESCRIPTIONS OF FASHIONS

FRONT PAGE

DAinty and useful frock of figured India silk over ivory white taffeta. The grounding of the India silk is also ivory white with bluet coin spots and tiny black pin point dots. The India silk drop skirt is circular, with a circular flounce headed by a black velvet piping. Fulness in back in tucks on both sides of fastening. The simple waist has elbow sleeves finished with a circular ruffle, which is both edged and headed by a black velvet piping. The back of the waist is plain, showing a tiny V-shaped yoke. Edges of fronts and yoke are piped with the velvet, and one inch from edge a trimming of Mechlin insertion beading, run with black velvet ribbon follows line of piping. The yoke, collar and front, also lower part of sleeves, are of white Swiss muslin with a tiny black dot, tucked in groups of three. The box plait down centre of front has Mechlin lace on either edge, and Mechlin frills fall over wrist and show above collar. The tie is of Mechlin net, champagne color, with an inch-wide hem all round. Girdle of black velvet ribbon, with bows and long ends both sides of rhinestone clasp.

PAGE 117

LEFT FIGURE.—Tailored gown of light-weight cloth. The skirt is circular and trimmed with three overlapping circular bands with one-inch hem on edge. Fulness in back in inverted plaits.

The coat waist is collarless, and close fitting; it is finished round neck and down fronts with a stitched fold; at wrist the sleeves are finished in a like manner. This may be worn with any kind of a blouse or fancy waistcoat. The one shown is of linen; a pale buff ground with cross bars of white followed by a black hair line; heavier stripes of black form the plaid. Pearl buttons down the front, an attachable collar of black velvet. Chemisette of white linen and stiff linen collar, piqué four-in-hand. The hat is a walking shape of felt with rows of black velvet on brim. Silk scarf around crown knotted into rosette in front; two black quills turn round left side.

MIDDLE FIGURE.—Box coat of biscuit-colored cloth, lined with ivory white peau de soie. Single-breasted box front, stitched lapels, black velvet collar. The back fits to figure, but not very closely, all seams are strapped and stitched. Seven-gored skirt of black cheviot over taffeta. At each gore is a turned-back plait, starting with a pointed top, edged with a bias fold of taffeta and stiched down to within eighteen inches of hem. On the front gore the top of this plait is about eleven inches from waist line, the next gore fifteen, and so on. Fulness in back in inverted plait. Smart walking hat of felt.

RIGHT FIGURE.—Costume in light-weight pearl gray cloth over same color taffeta. The cloth drop skirt is three-piece; the front gore, which is very narrow, only shows as a panel between the circular sides; fulness in back in two small box plaits. An appliquéd design in taffeta cut-work of the same shade of pearl, with a deeper shade of panne velvet showing in the larger openings of the design. On the coat the same trimming is used to face revers and fronts, also for the turned-back cuffs on sleeves. Two small capes of the cloth on shoulders have stitching on edge in a darker shade of grey. Back of coat tight fitting, seams stitched. Coat lined with pearl gray peau de soie. The waist worn under this is cream batiste with a delicate all-over embroidery of white and lavender, cuffs of bishop's sleeves tucked and trimmed with fine Mechlin. Hat of silver gray felt with smoke color plumes.

(Continued on page vii)

Copyright © 2011 Condé Nast

The Success of the

Golfing Sweater

is due to the fact that it is

SENSIBLE
COMFORTABLE
BECOMING

To play Golf well, or in any vigorous exercise, perfect freedom of movement is absolutely necessary. That is what the Sweater gives. It does not bind under the arms, but gives with one's every movement. We have them in stock in a variety of sizes, styles, and colors, and are prepared to make them to order at short notice, the price ranging from $5.00 to $15.00, according to style of stitch and cut of garment. Material and directions for self making sent for $1.50. *Persons remitting by cheque on out of town banks are requested to include the ten cent collection charge.*

Alice Maynard

Removed to
22 West 22d

OUR NEWLY IMPROVED

FRENCH CORSET

IS THE ONLY GENUINE FRENCH CORSET MADE IN THE CITY

All we desire is to have the ladies call and examine Our Corsets and be convinced that we give entire satisfaction in every respect.

We never ask a customer to take a corset, whether ready-made or made to order, unless they are satisfied that it is a perfect fit.

Our French Corset is made in Coutille. Price from $8.00 to $18.00.

Also made in Silk or Linen Batiste. Price from $15.00 to $25.00.

The best bone only used.

VIAU'S ABDOMINAL CORSETS

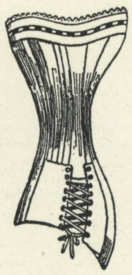
With latest improvementwe guarantee them to give the best satisfaction of any corset made.

We have demand for them from every part of the world; they are recommended by all Physicians. Price from $5.00 up.

We also make a corset for deformed ladies. By the use of a patent spring any deformity is overcome in any part of the body.

If one side of the body is smaller than the other, it can be made to appear perfectly straight.

Promptness and satisfaction guaranteed.



Send for Circular.

B. VIAU

69 West 23d Street, N. Y.

Quilted Lounging Sacques

These Dressing Sacques, or Lounging Jackets, are tailor-made, silk both sides, collar, pockets, and cuffs trimmed with small diamond stitchings; colorings are black and lilac, black and crimson, brown and pink, brown and crimson, brown and blue, crimson and crimson, lilac and lilac, blue and white, pink and white.

Ladies' Dressing Gowns, full length, same colorings and materials. Then if your dry-goods store does not have these, write us.

These sacques can be washed, retaining their form and style.

Excelsior Quilting Company
15 Laight Street, New York

THE LATEST FRENCH HYGIENIC CORSET

MME. GARDNER

Corsets made to order

52 West 21st Street

All the newest models Corsets

For reducing corpulency and lengthening the waist

Perfect fit guaranteed

PROOF IMPRESSIONS OF VOGUE ILLUSTRATIONS

NO. 1.—A GOOD RUN AFTER THE HOUNDS

Size of paper, 12x9 inches. Size of print, 9x6¼ inches. Printed in green. 50 cents.

NO. 2.—THE DESERT THIEF

Size of paper, 18x12 inches. Size of print, 14x9¼ inches. Printed in brown. $1.00.

NO. 3.—THE JAPANESE MASK

Size of paper, 12x9 inches. Size of print, 9¼x6¾ inches. Printed in red. 50 cents.

ANNOUNCEMENT

MANY requests have been received from readers of VOGUE for proofs of its illustrations to be used as wall ornaments when framed. The three shown in miniature above are offered at moderate prices. Sent flat, either by mail or express, carefully packed, carriage charges free, to any address in the United States, Canada or Mexico on receipt of price. Address:

VOGUE: 3 West 29th Street, New York

Copyright © 2011 Condé Nast

LONG SILK COAT WITH GIRDLE

Copyright © 2011 Condé Nast

IT is noticeable in his suggestive paper on Political Education,* President Hadley takes no account of home or church as a factor in character-building. He is, to be sure, addressing himself to the question as to how the college shall meet the present demand for political education, but it is significant that, although the emphasis is laid upon courage, discipline and loftiness of purpose, as being the pillars of good citizenship; it is significant that he writes as if the college alone can be depended upon to develop these qualities. To reinforce his claim to the training being distinctively the pioneer of the college of to-day, President Hadley points out that certain agencies, such as courts of law and the debates and oratory of distinguished political leaders such as Clay or Lincoln, heretofore to be depended upon to influence public sentiment are no longer operative, the inference being that only to institutions of learning can the nation look for the training of men in the essentials of good citizenship which consist of certain qualities of character and habits of action.

Now the qualities and habits referred to by President Hadley, as already explained, are defined as courage, discipline and loftiness of purpose—disinterestedness, and what setting forth of remissness on the part of the American homes and American churches is it for a college president to proclaim that the main hope of the nation for the development of these ethical qualities is the secular college? Nor is the candid observer disposed to challenge the collegian's position. The discussion of any public question, either through the press or in private circles, proves that cowardice, self-interest and narrow-mindedness are characteristic of a majority of the speakers. The editors of political papers realize that daring to do right is an unusual political action and they endeavor to browbeat the public into retaining disqualified leaders or to condone immoral policies by covering with abuse and ridicule those who set their faces against political wrongdoing. And their warfare is effective, for it requires a courage of, alas! an uncommon quality to stand out, say, for the constitution in a nation bitten by the lust of Imperialism, or to espouse the cause of oppressed nations against the cant of the superior race. Strange that courage is not recognized by the average politician, for the tremendous power that it is since the political history of the country is strewn with the wreckage of cowardice. The last presidential campaign gave rare opportunity for courage, but were ever before such examples of cowardice as were exhibited by political leaders? And what have they earned? Some political death, others the contempt of all but self-seeking politicians. On the other hand, a senator this winter made his national mark, winning the good opinion of even those of his own political household, whom he opposed by standing out against what he conceived to be an iniquitous national policy. Courage seated a man in a governor's chair a year ago and courage and loftiness of purpose are thrusting toward political preferment against the desires of the politician a young man who strove to protect the rights of the people. Narrow-viewed self seeking leaders are professional politicians.

The outlook of the country is disquieting if character-building must be left entirely to the college, since only a very small proportion of the youth of the country attend any institution of learning but the public school, their days of book-studying not extending in the majority of cases beyond thirteen years. This is another instance where parents are permitted to shirk responsibility, President Hadley, for example, not even considering them as educative possibilities in what is really the ethical training of their children. It is particularly timely in this season of census jubilation over increase in the population of those cities whose tables are completed, that attention should be drawn to the contempt in which the parent is held, along with the influences of his much boasted home, as a character-builder. Is quantity still desired above quality to such an extent that when parents clothe and feed their children and send them to a public school, they are considered to have done their whole, or even their chiefest duty to them? "Courage, discipline and loftiness of purpose." Would not an advanced and healthy public sentiment demand of each parent that the child be trained from his very earliest youth in these essentials of a fine character? What this generation witnesses, however, is an urgent appeal from a college president, a man of individual as well as official distinction, in behalf of the things of the spirit, who never so much as refers to parental duty in the matter, much less requests their co-operation, or intimates that they are possible allies. "Courage, discipline, loftiness of purpose." Is it more legitimately the duty of the parent or the school teacher to ground the child in these fundamental attributes of character? There can be but one answer to such a question, but who charges the parent with his delinquency in this and other respects? None. So long as the parent begets he is considered to have done his duty. Begetting well and training well are not strenuously required of him, and the result fills jails, reformatories, homes of the crippled. If only some of the exhortation-expended women who wish to do were directed toward educating parents to the duties of their profession then would not college presidents need to advocate character-building as part of the college curriculum.

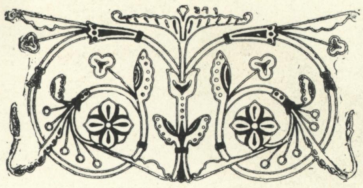
*Atlantic Monthly.

L. L. ROUSH.

Copyright © 2011 Condé Nast

DAINTY MILLINERY FOR EARLY AUTUMN

Copyright © 2011 Condé Nast



HAPHAZARD JOTTINGS

THE MOTHERS' STRATAGEM—X-RAY OFFICIAL MEETING—GERMANY'S HUMANE PROVISION FOR HER SOLDIERS' COMFORT—ENTERPRISE OF KANSAS GIRLS—LEGAL JUSTICE FOR WIVES AT LAST—THE BUSINESS MAN'S METHOD OF FINANCIERING A CHURCH

A Curious imposition, as recited in the public prints on the police officers attached to one of the stations in New York, indicates an amount of docile acquiescence on the part of the police that was hardly to be looked for. This particular station has no police matron, and when not long ago a lost infant was brought there, a humane officer undertook to provide it with milk, and to improvise a bed for it. The news of the care bestowed upon the little one becoming noised abroad, there was precipitated upon the station an epidemic of lost infants, the number of them amounting to as many as twenty-five a day. As the average infant is sure to yell lustily for some portion of any twelve hours, it may be imagined that peacefulness did not wait upon the slumbers of the night policeman; nor did enough quiet reign at any time in the station house for an officer to hear himself think. Occupants of neighboring houses poured in complaints about their inability to sleep until after eleven P. M., by which hour the last of the infants was claimed by its natural protector. The proportions of the epidemic developed so fast from one lost or strayed to a quarter of a hundred of them, that the police officers came to the opinion that the mothers in the neighborhood were deliberately but slily converting the station house into a crèche and the lordly officers into dry nurses. Color was given to this theory by the fact that the infants were persistently lost in the morning and as regularly claimed in the evening. The irruption of infants is likely to cease since there are mutterings of revolt among the officers, but, as the mothers have for about three months played this game upon the station house, they have considerable saving in wear and tear of nerves, and a vast amount of alloyed leisure to set down to the credit side of their cunning. The incident made amusing and unique hot weather reading.

***

What became speedily known as X-ray work was the type of medical activity likely to attract even the most vagrant fancy, and it was natural that it filled a large space in the news of the day. By now it has become a matter of course to finish up the account of an accident with the statement that the bullet or other alien substance is being located by X-rays; but, although it is to the newspaper reader an every-day affair, those who are practically interested in this important aid to diagnosis realize that its potentialities are not yet exhausted. With a view to casting all the light possible on its present and possible conditions, the Roentgen Society of the United States has issued a call for a meeting to be held in New York in December. The proceedings will consist of the reading of papers by distinguished scientific men, both here and abroad, and the discussion of same and instruction in X-ray work for visiting members. The Society is said to be extremely desirous that all manufacturers of X-ray apparatus, and those who deal in this class of goods, as well as all physicians, and surgeons, and dentists who include X-rays in their practice; and all hospitals and studios which use X-ray apparatus, should address Dr. S. H. Monell, 43 East Forty-second street, Chairman of the Committee on Arrangements, so that important notices in regard to the meetings may be sent to them.

***

Since apparently the human family will continue for some time to engage in wars, barbarous though that method of settling disputes is, the man of peace will read with greater interest than he feels for the accounts of battles, recitals of the provision made for the comfort of those heroic souls who go forth to fight their country's battles. A pleasant chapter of this class are the preparations being made by Germany for the welfare of the soldiers she intends sending to China, to be known as the East Asiatic Brigade. The reading world is indebted to a London journal for the following interesting particulars. The number of doctors and of hospital assistants will be on a scale far beyond that of European campaigning. Ambulance hospitals are to be established on the lines of communication, and these are to be furnished with modern clinical appliances. The expedition will be provided with tents, waterproof blankets for every single man, and mosquito nets. Arrangements are being made for supplying good water by means of artesian wells; and the commissariat is to be as near perfect as human ingenuity, reinforced by careful study of the food supplies suitable for the climate, can make it.

***

Woman has taken to the field, in the capacity of laborer, to a considerable extent this season, according to an interesting note on the subject in the Evening Post. It is said that in Kansas out of seventeen thousand farmers no less than five thousand of them are women, many Americans being included in this number. A similar condition exists in Oklahoma. The same conditions exist for women as for men. Some oversee, others engage in the work of the fields themselves. Especially interesting is the report of what the women in northwestern Kansas, who do not usually attend to field work, are doing toward gathering in the enormous wheat crop which, despite the importation of thousands of laborers, remained largely ungathered. The situation reached a really tragic pitch for the farmer as a part of the crop was foredoomed to loss. At this juncture a meeting of young women was called to discuss the gravity of the situation; conference resulted in the formation of a club in Ellis composed entirely of young women who pledged themselves to assist the farmers in saving their crops. The arrangement is put on a business basis, as the young women are to receive the same compensation as that earned by men.

***

Justice in the family has, at last, been embodied in an act recently passed by the Massachusetts Legislature, which revises the existing laws concerning the distribution of estates, and the rights of surviving husbands and wives. The changes in favor of wives are radical, for example: whereas the old law permitted the widow only forty days in her husband's house after his death, the new law allows her six months. Again, the old law the judge could give the widow her allowance only out of the personal property; the new law permits real estate to be taken as well if there is not enough of the personal. Under the old law the husband took all of the real estate for life, the widow taking but one-third; likewise the husband look one-half of the personal estate, while the wife took but one-third. Under the new law the surviving widow or widower takes one-third of the estate to own absolutely, if there are children, and no distinction is made between real and personal property. The new law equalizes the rights of husband and wife. Justice at last!

***

Ecclesiasticism and commercialism have lain down together in a most lamb-in-lion sort of peace in a Methodist Church in Alameda, California, where some far-seeing trustees have devised a unique means for paying church expenses. The church site appeared to them valuable for business purposes, and they endeavored to sell it about two years ago, but, as they failed to inspire any leader with their confidence, their effort failed. Nothing daunted, they set about to demonstrate in practical fashion the correctness of their theory. They had the church moved to the rear of the lot with an entrance on the side street, and on the front of the lot which faced a business street, an office building was erected. The commercial venture was successful, the income from the rentals paying all the current expenses of the church, and in addition lifting a debt at the rate of $2,000 a year. The business man, despised of the literary, sacerdotal and artistic cults, appears to have acquitted himself very admirably in this matter. His foresight, initiative and energy enable an ethical organization to set an example of honest living.

***

Men in the heat and excitement of a political campaign are betrayed into impulsive saying and doings which are sometimes more or less harmful to the party interests, and again they are not infrequently amusing. In the latter class may be put the statement of a party worker of some distinction whose plan of campaign was announced in the public prints. "I am going out to capture the German vote and I shall keep the silver issue in the foreground." If this prophecy and plan of operations had been made in regard to the Poles or the Italians it would have been infinitely more fit since the people of these nationalities are for the most part ignorant of our language and of the political questions upon which elections turn, whereas

(Continued on page 118)

Copyright © 2011 Condé Nast

TAILOR MADES FOR THE FORTHCOMING SEASON

FOR "DESCRIPTIONS OF FASHIONS" SEE ANOTHER PAGE

Copyright © 2011 Condé Nast

(Continued from page 116)

the Germans in the country are among the most intelligent and progressive inhabitants, keenly observant of our political moves, with ably conducted newspapers, edited by co-nationalists and written in their vernacular, to keep them in touch with the very latest developments in the political world. Beside which many thousand Germans read newspapers written in England. To publicly announce that one is going fishing for such a class and that the bait is to be a dead issue instead of a live one to which the Germans are known to be opposed, partakes of the nature of farce. Does the party worker imagine that his speeches are the only source of political information open to the Germans? This appears to be a case where still-hunting would be more tactful and more efficacious than the hippodrome poster method adopted by the political trapper.

A MIDSUMMER NIGHT'S DREAM

BY EMILY TAYLOR

Everyone had dined at the Country Club that evening, and afterward some of the younger set had danced for awhile. But the night was warm, and gradually little groups of friends had scattered over the verandas and lawn, whence came the tingling sound of glasses and the buzz of conversation.

Keith Reynolds could never bring himself to talk where there was good music; besides, the only girl in the world had in some way slipped out of sight. So he had settled himself down in a comfortable attitude behind a group of palms in the most secluded corner of the veranda, prepared to get what comfort he could from his cigar and the music.

He was thinking vaguely of her; indeed, she was always in his thoughts more or less consciously. Indoors the orchestra had begun to play the overture to the Midsummer Night's Dream; out in the darkness the crickets and katydids shrilled their crude accompaniment; gradually the voices of the chattering groups faded from his consciousness, and he was alone with his dream of her.

It was at a symphony concert that he had first seen her, and he remembered that the programme had ended with this same music. Scene by scene his memory pictured their acquaintance ripening from interest to friendship and from friendship into love. The orchestra had reached the Wedding March now, and as its first triumphant chords rang out his thoughts began to assume a more definite form. The open door of the club-house shed a wide stream of light across the steps and far out into the shadowy darkness beyond. Nay, but it is the broad aisle of St. Gabriel's Church that stretches before him, with great flecks of vivid coloring from the stained-glass windows falling here and there upon its inlaid floor. He feels the stir of expectancy that heralds the approach of a bride. Far from the outlying shadows appear a bevy of fair girl attendants led by his sister and hers. Then she comes, leaning upon the arm of her grim old father. Her sweet lips are parted by an inscrutable smile. Is it love or the happiness that attends

success? At the chancel steps the groom meets her—the groom whose set white face is the counterpart of his own. The best man is little Forbes—yes, he will ask little Forbes to stand with them at the altar. Poor little Forbes! Someone had to lose, and it was his fate. The venerable white-robed priest repeats the solemn marriage service until he reaches the words: "Wilt thou have this man to thy wedded husband?"

Reynolds started and the half smoked cigar fell from his nerveless fingers. The music had ceased and with it had vanished the vision of the chancel rail with its happy group. There before his eyes in the bright light that streamed from the door she stood, her real self, with a filmy white scarf thrown over her shining hair. Beside her was little Forbes, and there was no mistaking the happy look on his face. The two stepped aside into the shadow of the group of palms behind which Reynolds sat, too stunned to move or make a sound.

"Good-bye, darling," murmured little Forbes, and, with one long kiss, he left her.

Ten minutes later the girl met Reynolds entering the house.

"Oh Mr. Reynolds," she cried, "we have been looking everywhere for you. We want you to join a sailing party down the bay tomorrow."

"I am sorry," he replied, "but I have just had some news that makes it necessary for me to return to New York immediately."

"Not bad news, I hope," she said, noticing his pallor.

"Oh, no," said he, "nothing but what I can straighten out in a few days, I think. Good night and— good-bye."

MISS GARRISON'S HERO

BY LOUIS WESLYN JONES

Miss Adelaide Garrison, the famous young author, had come from England to California with two purposes in view—the building up of her health and the "working up" of new material for her forthcoming romance. As everyone knows, her popularity as a modern writer of fiction had been gained by one sudden leap, a far-reaching spring which carried her over the heads of a large army of struggling, ambitious scribblers, and landed her on the top-round of the ladder of literary fame. Perhaps it was the title of that first little book of hers that made it sell. You remember it, of course—Things That We See in the Dark. At any rate there was something about it that struck the reading public in the right place, for the novel enjoyed an enormous sale; it was written about and commented upon by all the big newspapers and magazines of England and America, and it was parodied by all the comic periodicals — a sure sign of the hight of popularity.

"My next novel shall be an American story," said Miss Garrison to an English interviewer. "I shall go to California for the benefit of my health, and, incidentally, I shall write a novel about that country and its people."

And almost simultaneously with the publication of this bit of news throughout two continents, Miss Garrison, a modest and demure little lady, packed her portmanteau and a couple of trunks, and set out for the far west.

She did not spend much time in the big American towns, for the sub-title of her novel was to be "A Story of the California Coast," and so, after a day or two in San Francisco, she rushed off to the pretty little health and pleasure resorts along the shores of the Pacific. She is every inch professional, is Miss Garrison, and consequently she does not believe in wasting her time when there is a novel to be ground out.

"However, I shall take matters easy for two weeks," she said (to an interviewer, I be-

FOR "DESCRIPTIONS OF FASHIONS," SEE ANOTHER PAGE

Copyright © 2011 Condé Nast

lieve). "You know a novelist must have some time in which to study up character; and then there's the story itself, you know—that must be thought out." Which was all very true.

"My novel is to have for its hero a typical American," Miss Garrison explained (this time to an interviewer of the 'Frisco press). "Do I mind telling something about the plot? Oh, but you know I must not say a word about that. But—well, I'll say this much—the story will show how easily an American, with all his proverbial shrewdness, can be 'taken in'—as you term it over here—by an English woman. In fact, to give the story an American sound, it is to be called The Taking In of Hiram Andrews. Now, really, you must not ask me anything more about it. I fear that I've told you too much already." And little Miss Garrison assumed one of her charming smiles, the same being reproduced with surprising accuracy, along with the interview, in the Daily Investigator on the following morning.

The first town, after leaving San Francisco, that Miss Garrison honored with a visit was the ancient Spanish capital of Monterey. There she found much to interest her, especially in the curious types of people with whom she came in contact. She greatly enjoyed strolling along the shore, watching the picturesque Portuguese fishermen mending their nets and packing their fish for the markets.

"These are very interesting fellows," she observed, "and I shall certainly put them into the story. But, first of all, I must find a good type for my hero. He must be young, handsome and a typical American."

And Miss Garrison found him, that very day, too.

He was leaning lazily up against a large dry-goods box on the end of one of the wharves, apparently absorbed in the "gentle art of angling"—as Sir Isaac Walton insisted upon calling it—and now and then contriving to lure a rock-cod or a perch out of a comfortable and satisfactory home. Gentle art, indeed! Gentle enough for the chap on the upper end of the line, but how about the lower end?

He was tall and slender—Miss Garrison's hero, of course; not the fish. He had dark hair and fine brown eyes; he was well dressed in a suit of blue flannel, and wore a wide-brimmed straw hat, and he was not over twenty-five.

Miss Garrison recognized her hero in him at once.

She jotted down immediately in her notebook a brief description of the young man's appearance. In order to study his mannerisms, she purchased a bamboo pole and a fish-line, and angled for an hour on the opposite side of the wharf, where she could closely observe the hero and take note of his peculiar characteristics as he hauled in his occasional fish. You see, circumstances were favorable, and Miss Garrison realized her advantage. There is no time when a man's inward nature reveals itself so much as when he is trying to ensnare a fish. Why, I have known tender-hearted men, who never said a bad word in their lives—but no matter.

"He has not the slightest notion in the world that he is being studied by a famous authoress," thought Miss Garrison.

And, in fact, the hero seemed utterly unconscious of the attention he was attracting; he appeared to be entirely oblivious of the presence of the celebrated writer of "Things That We See in the Dark." He devoted himself heart and soul to the gentle art, humming the melody of a popular "coon" song the while. It was only when some inconsiderate member of the finny tribe flopped off his hook and back into the sea that his heroism asserted itself. Upon these occasions he rose to sublime hights; his language, though indignant, was choice and eloquent, and Miss Garrison felt proud of him.

The young authoress remained three days in Monterey, during which time she often saw her hero. In truth she ran across him wherever she went. She observed him dancing with a pretty girl at a grand ball given in the Hotel Del Monte; she always discovered him among the swimmers at the Del Monte baths when she took her salt-water plunge every morning, and she noticed him among the spectators at the Monterey tennis tournament.

When she strolled down to Pacific Grove and wandered through the ill-smelling, but very interesting, Chinese fishing village, the very first person she chanced upon, aside from the Mongolians, was her hero. He did not see her at all—that was the provoking part of it to Miss Garrison

"Of course I don't want him to find me out," she said to herself, "but it does seem strange that he never even gives me a glance of recognition. He surely must know my face by this time, even if he does not know who I am. Perhaps he is near-sighted—but I should never suspect any defect in those fine dark eyes."

Well, it did appear really laughable to Miss Garrison when, at Santa Cruz three days later, she caught sight of her hero among the guests at the hotel where she was stopping, and quite absurd to find him down on Coronado Beach when she arrived there after a long trip, by steamer, down the coast. When she took her first dip in the surf, there he was, nearby, in a white and red bathing suit, splashing and kicking and never so much as turning his eyes in her direction.

"Well," Miss Garrison mentally remarked, "I believe that my hero will be a comparatively new character in fiction. The most important point of interest in his make-up is his total ignorance of the presence of any one in the world except himself."

And so Miss Garrison began to plan in her mind the outlines of the forthcoming story. She found Coronado Beach a desirable place for studying new characters, and she concluded to remain at the gay resort for a fortnight at least. During the first four days of her visit she saw her hero constantly. And then, suddenly, he vanished — disappeared entirely. That was on a Thursday.

The following three days Miss Garrison continued to gather material. Sunday night she was heard to say, "I shall begin work on my new novel to-morrow."

Monday came, and with it came the big Sunday newspapers from San Francisco. Every one about the hotel was buried in copies of them.

"What great lovers of newspapers you Americans are!" exclaimed Msss Garrison to somebody.

Somebody replied: "Have you seen Sunday's Investigator, Miss Garrison?"

"Why, no," said Miss Garrison.

Somebody said, with a knowing expression: "There is an article—an illustrated article—

that will doubtless prove of interest to you ——"

Of course Miss Garrison purchased a copy. the hurriedly glanced through the first twenty-four pages, and found nothing that claimed her attention.

"Ugh! these American newspapers!" she said.

She took up the supplement—and nearly fell from her chair in astonishment.

The headlines were in great black type; they reached from one side of the page to the other, and they read thus:

"Two weeks with Adelaide Garrison, the

(Continued on page 122)

FOR "DESCRIPTIONS OF FASHIONS," SEE ANOTHER PAGE

Copyright © 2011 Condé Nast

SMART

Copyright © 2011 Condé Nast

MODELS

Copyright © 2011 Condé Nast

(Continued from page 119)

famous young author of Things That We See in the Dark."

And the page was, for the most part, filled with illustrations of Miss Garrison fishing from the wharf at Monterey, Miss Garrison, as she appeared at the Hotel Del Monte ball, Miss Garrison taking her morning plunge in the Del Monte swimming baths, Miss Garrison at the Monterey tennis tournament, Miss Garrison in the Chinese fishing village at Pacific Grove, Miss Garrison at the Santa Cruz, Miss Garrison taking a dip in the surf at Coronado Beach, Miss Garrison as she ——"

But Miss Garrison had suddenly flung the paper from her. The truth had just dawned upon her.

"Oh-h-h !—my hero !" she groaned.

* * * * *

"And the title of your new story," said the interviewer from Los Angeles, "is to be, I understand, The Taking In of Hiram Andrews ?"

"No," said Miss Garrison, abruptly.

"No ?" said the interviewer.

"No," said Miss Garrison. "I've changed the title. I've hit upon a better one, you know."

WHAT SHE WEARS

GARDEN-PARTY GOWNING — STRAW-COLORED SILK MUSLIN—PINK-AND-BLACK STRIPED TISSUE—FASHIONABLE COLORS, ONE OF THEM MISNAMED OATMEAL —SOME DÉBUTANTE GOWNS

NOw that the garden-party season has opened, we are finding that the smartest of our fashions, from parasol to hat, from hat to gown, declare themselves created for that purpose chiefly. A truce to study of the proper thing to wear. We have but to choose from our wardrobes. Nothing there rebels with the spirit of the function ; nothing violates the out-of-door atmospheric tone ; nothing jars against the harmony of long lawns, umbrageous trees, garden seats, kiosks, etc., etc. For picturesque raiment abounds wherever smart clothes are seen, and it requires no effort to make them fit into the beauty of woodlands, gardens rare, partèrres and terraces of royal magnificence. At the moment expectancy stands high, for invitations are out for an affair of this kind which shall eclipse former successes and lend a prestige this year exceeding that acquired season after season for many years past.

The qualities of a garden party dress are fixed and immutable. It must be light and airy ; it must represent la dernière mode, and the fabric of it must be of the choicest and loveliest procurable. Every detail of hat, parasol, gloves, shoes, must be beyond criticism ; but with it all there must be an affinity in the ensemble with the place and the function.

Toilettes of lovely tissues, silk muslins, flowered organdies, lace incrusted batistes, crêpes de chine, all-lace gowns, mull and lace frocks, grenadines and summer taffetas, as well as those ingénue lingerie gowns, made up of Valenciennes and Mechlin. The latter belong especially to the débutante contingent, where such white frocks are brightened up by long sashes of ribbon or mousseline de soie in those lovely pastel shades in vogue, and in such harmony with the wearer's years—when to her the world seems made for an endless round of pleasures.

STRAW-COLORED COSTUME

Among the gowns now waiting for admiration and conquest, several deserve full mention. One is a straw colored silk muslin, that bewitching fabric which never loses its fascination, and in this case is made up over a taffeta of the same shade, very pliant and soft to the touch. The bottom of the skirt is incrusted with a white lace of great beauty, having yellow medallions of exquisitely fine batiste, embroidered with standing figures framed in flowers—one of the latest novelties—and placed at intervals throughout its length. Plissé ruffles of the gown fabric, softly rippled beyond this lace in the traine. As the border approaches the front of the skirt, it assumes the form of a tablier, with artistic grace in the use of the lace and medallions. On the round bodice of draped silk muslin, a design is repeated, back and front, in lace and batiste, the fastening being invisible on the left side. The décolletage is a demi, but high rather, with chemisette and neck band of lace only, the latter, however, trimmed with discs of gold thread edged with white satin, and rimmed with fine crystal. A soft ice-blue chiffon, so pale and frosted in the tone, is draped into a high corselet belt, the upper line, front and back, being turned into a hollow square, which is most effective. In front, on the sides, are long chiffon ends, pressed into plaits, which fall to the bottom of the skirt, being finished with plissés and headed by these gold discs. The hat to be worn matches the color of the gown in shirred maline, is wide of brim, and trimmed with a white lace drapery, caught up on one side by a wreath of white roses and foliage. A very smart hat it is on the head. White parasol of corded silk, having a four-inch border of transparent gauze striped in white satin rings. Gold-mounted handle—a beauty.

BOLERO BELTED BODICE

PINK AND BLACK TISSUE

A second gown is of pink tissue, in stripes of pink satin and black satin, mingled together in a wide group, but evenly spaced off with an intervening space of plain pink. These lines on the skirt run perpendicularly with a bottom border of black Chantilly over white chiffon. This lace is then inset in the tissue in long, slender, tapering panels, rising from the bottom border almost to the skirt-band, that result in a charmingly graceful skirt, and one of the most modish genres. A round waist, draped softly with this striped tissue, the Chantilly inset across the bust line, is caught in front with a large chou of black maline. Belt of gown, tissue fitted into the waist. White lace over chiffon forms the very high chemisette and neck band and long trumpet-shaped black satin ornaments, having groups of tiny white satin bell-like jingling ornaments are attached here and there, and hang from front of neck band, and from shoulders as well as in front of chemisette, in a very odd, pretty way. Elbow sleeves are of the tissue, ending below with black Chantilly over white, and some of those odd black and white ornaments are for finish. Black lace hat, its wide brim bent low over the forehead, and massed with roses in many shades of pink, some under the brim as well. Pink silk parasol, very much trimmed inside with mousseline plissés, but untrimmed outside. So chic !

OATMEAL TAFFETA

Exceedingly lovely was a charming glacé taffeta, soft as a lawn, with écru lace incrustations. This silk was of the new color called "oatmeal"—an impossible shade to describe, and not very well named, as the mere soupçon of a pinkish caste is not surely ever found in the familiar breakfast dish. However, the color is most artistic and unites with écru laces delightfully. The skirt trimming consists of entredeux of this silk manœuvred with fine tuckings, and some flat, loose ruffles set on were also treated with tucking—altogether a mass of fine work which makes no very great show, but the ensemble is most pleasing. On the bodice was concentrated all the elaborateness of lace, as well as a studied and beautiful relief in a very deep old-rose velvet in bias bands, which carry out a fixed design in combination with the lace. Neckband and high chemisette of transparent lace, the long silk sleeves having their lower halves in transparent lace also. Corselet belt partly of silk and velvet. White chip tricorne hat, trimmed with white ostrich tips and black and white tulle windings and pompons.

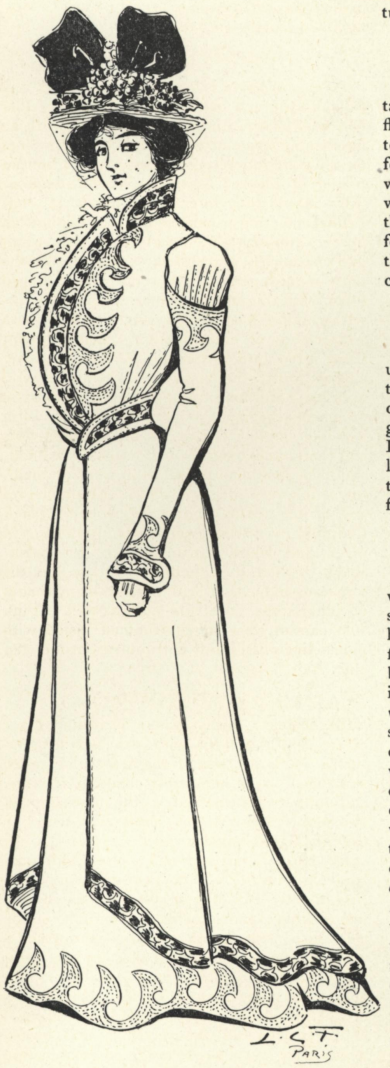
MECHLIN LACE AND WHITE BATISTE

Two débutante gowns were very smart in-

FOR "DESCRIPTIONS OF FASHIONS," SEE ANOTHER PAGE

Copyright © 2011 Condé Nast

deed. The one in Mechlin and white batiste is elaborated the whole length of its skirt, and is hung over pink silk, a delicate rose shade. Bébé corsage, with a transparent top and long transparent sleeves. A scarf fichu, all of lace, ties in front with short ends, and is ornamented with a simple rose. A wide white satin sash,



having a rose with leaves and bud spaced off widely, ties at the back. Lamballe hat of yellow lace straw, wreathed with pink roses and foliage. White silk parasol.

ICE-BLUE SILK MUSLIN

The other débutante gown is of that new ice-blue, cold and pale of tint, and of silk muslin plissé, trimmed with several plissé frills, edged with a narrow yellow lace entredeux. Bodice à la vierge plissé, with this narrow lace laid in between each plissé. Plain batiste sleeves to elbow are frilled on the bottom with lace-trimmed plissés. Long yards of yellow lace entredeux, clustered into a rosette with sash streamers, trim the back. Hat of yellow lace is turned up at one side, with bunches of small yellow orchids. A yellow parasol of tucked taffeta.

TAFFETA BANDS ON WHITE GOWN

White gowns with bias bands of flowered taffeta used as headings to lace and batiste flounces, with high belts of the same silk draped to fit the figure, is a charming genre of gown for such occasions. One such is to be worn with a white lace and batiste capeline, trimmed with a trail of small mixed flowers. Many of the garden party hats affect wreaths of roses sans foliage, which is pre-eminently a dressy style, though not always as becoming as some other creations.

MODISH COLORS

There are some dress shades which stand for ultra smartness. These are the ice-blue mentioned, or turquoise morte, as they call it on the other side, and that lovely fade green, so languidly pale, that now and then the color is lost. It is well to try such colors by gas or electric light before ordering gowns of them, if they are to be worn in the evening. Some of those fade tones are lifeless at night.

SEPARATE BODICES

Of separate waists there are no longer any worn with startling insettings or bizarre designs. An elaborate fineness of stitching and hand-work are the modish manner of present finishing. One bodice of the palest of pastel blue silk—dead turquoise, as the French call it—has open fronts, which are embroidered with white and blue silks in the finest lace design imaginable, with an under-mesh effect done in fine black silk. Plastron front of white mousseline in fancy plissé, and strapped over with narrow strands of black velvet at even intervals. Down the edge of the fronts were three pairs of black velvet bows, their two ends having each a triangular percé gold ornament of Japanese workmanship. These ornaments are ultra chic and the dernier cri. Another bodice in white glacé taffeta, a cream white and of soft finish, was beautifully inset with guipure, having a lace empiècement top and corseted at the waist, the lace also of cream white, and showing double primrose yellow mousseline under all the openings, the long lace sleeves included. This bodice fastened at the left and had a high neck-band of half-inch untarnishable gold braid, plaited in and out—a very odd and effective creation. White silk for belt, with gold braid encircling it—not a very wide belt—and fastening with a gold-wrought clasp in front and in the back.

Communications must be signed with the name and address of the sender. No others will receive consideration with a view to publication.

GLIMPSES

THAT—

The smartest half-mourning foulards worn, having black grounds, are extremely showy, because of an all-over conventionalized design of vine, leaf, and blossom in white, suggesting a corded lace pattern. These dressy fabrics, when made up, are trimmed either with generous yards of black Chantilly lace or plain and embroidered black mousseline de soie, in both entredeux and flouncings.

ROMNEY—

Style of gowns in white mull, or white India silk, have no other trimming than hemstitched

hems to the ruffles of fichu to sleeves and skirt. A certain style of woman can look entrancing in them, and none but those should attempt them. It is not the greatest beauties either who achieve this distinction. Piquante and graceful or artlessly simple, must my lady be. All the very tall girls are barred out of this conquest. The Romney type is of medium hight.

NEWPORT—

Church gowns for August are exquisite batiste lingerie affairs. They are to be seen in all-white, white combined with a color, in single pale colors as well as those effective embroidered swisses. "Old Trinity" becomes as glowing and radiant with color from such gowns, accompanied by ribbon or flower-trimmed hats to match, as a beautiful mediæval missal.

FOR "DESCRIPTIONS OF FASHIONS," SEE ANOTHER PAGE

Copyright © 2011 Condé Nast

SEEN IN THE SHOPS

[Note.—Readers of Vogue inquiring names of shops where articles are purchasable should enclose stamped and addressed envelope for reply, and state page and date. See illustrations on this page.]

RIDING HABITS FOR WOMEN AND CHILDREN—BATHING BANDANNAS AND HOSIERY—GREEN VEIL PASSÉ

THE sketches for riding habits give two prevailing styles for now and the coming season. The habit back—that is, a plain tight-fitting coat, with turn-over collar and revers, and pointed front closely buttoned to the figure (just such habit bodices as were smart some years ago)—is made with a perfectly hung skirt, for from $85 to $95, according to the cloth selected.

The three-quarter coat is apt to be more becoming to the average figure, and one like the sketch, with skirt and waistcoat, costs from $110 up to $120.

For warm weather, just a shirt waist under the coat makes a comfortable habit. The color is a matter of choice; all that is required is that it be subdued. Dark blue, gray, brown, green or black are equally pretty. It is almost too late now to order the smart linens or cotton homespuns that have been a feature of the season; for summer riding they are extremely smart and cool.

There is a choice between a sailor or a derby hat for riding. The correct shapes of both are given in the sketches. A silk hat is for more ceremonious riding or hunting, and, of course, would be quite out of place, except with waistcoat and coat—in fact, the full habit. Sailor hats cost $3, derbys, $5, and silk hats, $8. Either a sailor or derby may be worn with negligée habit—that is, shirt waist and skirt.

Boots of tan or patent leather according to the use to be put to, can be made to order for from $12 to $14. If a woman can afford both she should have them. If not, the patent or black leather will be better to buy, as the yellow are only suitable for morning wear with straw hat. Knickers that fit snugly are preferable to tights. Almost any heavy kid glove will answer, so long as it is amply large. A very good glove can be bought for $1.95, and the choice of collar and tie is again a matter of individual taste. A pink coat even on the hunting-field is with us almost obsolete. Golf seems to have monopolized it, and when in the saddle after the hounds, the touch of color is left to the men, who still wear their pink.

For a young lad the sketch shows a riding suit with single-breasted sack coat, breeches and waistcoat of whipcord and tan box cloth leggings. The breeches are re-enforced with either buckskin or the same cloth. Price from $25 up.

The little girl's habit in dark green, blue or black, made of covert or broadcloth. Either a Norfolk jacket or tight-fitting coat may be ordered, although the preference lies with the Norfolk jacket; in either case it is lined with satin and has a chemisette of colored face cloth. From ten years to sixteen such a habit varies from $50 to $65, according to the age of the person and cloth selected.

The sketch shows a smart outing, medium length coat, Raglan cut, silk lined, and with satin-faced revers, single-breasted and fly front, made of Oxford cloth. Price, $18. Just such a coat to put on over thin frocks on cool days, as it is loose and may be easily slipped on or off and it will not crush the daintiest of frocks.

For small girls there are some fascinating coats for shore or country use, made of gray flannel, striped with red and with a further addition of color in red cloth collars, cuffs and pockets. Such coats are cut in sack back and are very useful just now.

For wear with simple wash frocks there can be bought any number of dainty pretty collars with quite a Parisian touch. A filmy black gauze with tucks and drawn work cut sailor fashion, only with revers in front, costs only $2.38 and would be very pretty for any one in mourning and could be worn with a number of frocks.

Bathing bandannas, or kerchiefs, for the hair in a good quality and very pretty colorings can be bought for $1.25 each, while there are any number of black silk stockings to be picked up for little that will go far toward improving your appearance in your bath togs. A neat head and well-fitting stockings are the two most important items in bathing smartness. An uncovered head may be picturesque and fetching in the start, but once out in the midst of the breakers, all vestige of good looks is swept away, leaving a lot of wet ropes dangling untidily about your face and producing a very unsightly effect.

Green veils have been but short lived. Their first appearance was among the smart women, but now, alas! like all striking novelties, they have been quickly appropriated by the many, so that they are no longer seen on well dressed women.

Hosiery at the moment carries one back about forty years, to the time when white stockings were the mode. For the past two years little girls have worn them, but until this summer adults did not essay them. There is nothing more dainty or chic than a neatly-booted foot encased in a soft black or yellow high heel tie with an immaculate white Lisle or silk stocking. And with white duck suits or morning frocks I must say they seem much more appropriate than black hose.

Piqué revers can be bought for 45 cents, and are a good trimming for inexpensive frocks. Piqué sailor collars are for sale for $1.50.

Those thirsting for novelty may be interested in a unique watch fob, to be bought for $5. It is suitable for a small boy, and is composed of dominoes, enameled cards and dice enclosed in a compass-like arrangement that shakes whenever the compass is moved; altogether it is a pretty little trinket, and well worth the price. Tooth brushes with silver handles are to be had for $1 in the large size, or 75 cents in the smaller. Those useful little leather ink traveling cases can be had for $1.25, and to the man or woman who likes good black ink are a blessing, as all hotels seem to have a leaning toward a pale green fluid that is most amazing in its ghost-like characters when put to paper.

"SEEN IN THE SHOPS" ILLUSTRATIONS—SEE TEXT THIS PAGE

Copyright © 2011 Condé Nast

SMART FASHIONS FOR LIMITED INCOMES

TWO CAPITAL STANDBYS

THose who bought crêpons and mohairs this season are the envy on cool and damp days of those who did not make such wise purchases. Nothing wears better, as far as usage goes, while for standing the weather they both are eminently satisfactory, and neither of them, if well and smartly made, will be so much out of fashion next season, but that alterations can restore them. Wise women provide themselves with a few extra yards, three being a good number, as it is chiefly the skirt changes which have to be considered from one season to another. At the seashore, as well as in the mountains, one finds such charming gowns of this character in white and pale colors worn in the evening, while the dark blues, stone or granite grays, do good day service, including afternoon drives. Taffeta and narrow ribbons are the favorite trimmings, the evening colors brought into the contrast by white, and the day gowns trimmed with black or self tones. Now and then, white cloth effects are seen, but that fabric soils too easily for good service. White braids are much more durable, and when white is desired they should be chosen. We see these braids in constant use on children's suits and they always brighten up their frocks smartly. Another advantage in mohairs and crêpons is that on our return to town a standby gown is at hand for the busy autumn days when houses are first opened and refittings and refurnishing occasion daily shopping.

MODELS FOR CHILDREN PARTICULARLY CHARMING

Possibly those who are not very observing, have not noticed how extremely well the little girls have been dressed this summer. Those plain colored linens, trimmed with white embroidery, have made such becoming frocks for forenoon or afternoon wear, according to circumstances. The little daughters of numerous families sojourning at one place, are objects of pleasant study as they make their appearance, spick and span in the morning, fresh as flowers, and busy with plans for the day. These pretty blue and strawberry-red linens are made up in several ways, but the most effective style is either one broad entredeux of all-over above a six-inch hem, or two narrow bands set in with a space the width of such a hem between. A yoke of the same is inset with collar-band to match, and a needlework frill finish to match. The lower part of bodice has a blouse effect in front, and is belted in with red linen slipped through rings of white embroidery, ending in the back with a short sash, the ends trimmed with ruching as well, or leather belts are worn—white, preferably. When little girls are narrow shouldered, and very slender, a bertha collar is added on the edge of it, which is an embroidered flounce, or the linen is scalloped on the bottom, and edged with embroidery. In that case, the bodice should be cut low enough at the neck to permit of an insetting of white, something to prevent the red from reaching the top of the neck—in fact no color whatever should be allowed to do so—and then scallop that top décolletage, and trim with a still narrower white edging. The chemisette may be of the tucked lawn by the yard. Have the bottom part of the sleeves trimmed to match, a cuff inset being less apt to get soiled, than a cuff which turns over.

DAINTINESS OF SWISS GOWNS

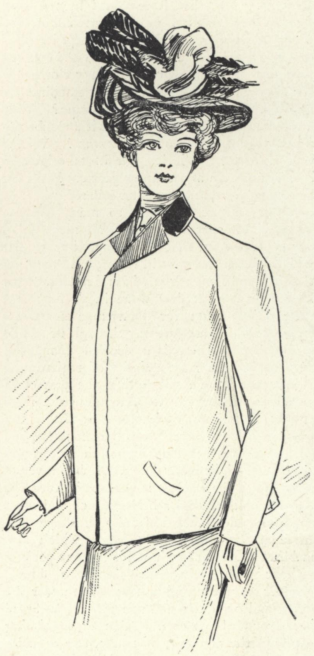
Both white and colored swiss muslins, dotted with white, are decidedly the prettiest worn for afternoon dress or for an evening dancing frock. Some of these white frocks are often worn to church, and charmingly dainty do the little women look in them. As an example, a dotted white muslin had a plain upper skirt, the bottom of it waved, and a swiss embroidered entredeux, transparently inset as a heading to a seven-inch flounce, finished with a narrow edging of the same swiss work. Half-low was the little blouse waist, with an inset high guimpe of plain swiss, tucked, the collar-band and decolletage finished with narrow swiss embroideries. The same trimming was transparently let in on the bottom of the long plain sleeves. A scarf of plain swiss, which formed bretelles over the bodice, back and front, was caught on the shoulders with a rosette twist of the same, and then a somewhat broader scarf to match served for the belt. This tied in the back, and had long ends trimmed with a swiss edging, falling almost to the bottom edge of the skirt. A white swiss capeline had white plissé frills, and a big wheel bow of white taffeta was the sole trimming. White silk gloves, and a white parasol of plain taffeta. Hair prettily and loosely waved, but held at the neck by a white satin ribbon and bow. White openwork stockings and black patent-leather ties.

TOILETTES ALL IN ONE COLOR

All-blue and all-pink toilettes, built very much on the same lines, are trimmed with white lace very often, and the capelines worn are of lace frills, plissé, or of picturesque straws, flower-trimmed. All these are very dressy affairs, the children attracting attention and admiration, which seems to be the rule of the day that they should, and very sharp little critics of dress do these children become under such tuition.

SIMPLICITY DESIRABLE IN CHILDREN'S CLOTHES

But how much more to be desired is a leaving off of elaborateness and keeping to plainer lines. An all-white gown, with a bit of pretty lace about the neck and sleeves, with a simple capeline, or broad-brimmed Dunstable, or Leghorn, becomingly but appropriately trimmed, on a well-mannered child, carefully dressed, has more distinction than all the expensive purchases which we constantly see on the backs of little people, with very few exceptions.



WREATHS IN HIGH FAVOR IN MILLINERY

If one genre of millinery has mounted into high favor than another, it is the use of wreaths as trimming to hats of various shapes. These wreaths assume different sizes, and the roses or flowers of which they are made are also of many kinds, large and small as the space reserved admits. Toques often have the largest of roses without foliage, pressed close together, their foundations being tulle. Hat crowns are treated in the same way with wreaths at the base, or the wreath encircles the top of the crown. In that case a scarf of silk Malmé or crêpe, winds around the crown's base. A hat turned up at the side will have a small wreath on its upturned side, while a hat whose brim turns up in front like a halo will have a suitable wreath placed over the very centre of it. A half-wreath, encircling the hair under the brim of hats with poke brims in front, is another pronounced wreath trimming. Roses still maintain their vogue and so does the black velvet bow or brim lines in velvet folds above or underneath. As for any direct novelty, anything unthought of or unseen there is so far no evidence of it.

SKIRT FLARE

The flare of skirts in no wise lessens, whatever may happen toward the close of September, when some clue is always to be counted upon relative to the winter styles of skirts. But, whatever the change, there cannot be such full drapery worn in winter fabrics, as in summer ones, but it is to be hoped the bottom flare will remain fixed for all long trailing house gowns, as such skirts are the embodiment of grace.

A PARASOL OF TRANSPARENT MATERIAL SERVES NO USEFUL PURPOSE

It is a question whether these very transparent parasols will last another season. They have been pushed to their limit this summer, and, while they are pleasantly light to carry, and are especially liked for that reason, because in a walk or drive of two hours or so it becomes a serious task to carry a heavy one. Still, they are disappointing in their effect upon the face and figure. There is nothing of a background to them when raised. Then, too, there is no advantage in them from color, as in the silk ones. In mourning parasols, where the greater part of the covering is of unlined crêpe, the light shines through unbecomingly. As for protection from the heat, there is none, nor from the glare, which is the chief service required of parasols, at any time of day. The very long Pompadour sticks are not favored. But, what is most to be admired in the newest varieties, is their plain exterior—that is, without lace or chiffon flouncings. Crystal knobs to handles, encased in gold or enameled traceries, hold their own steadfastly, but in bizarre mountings there is an infinite variety of bird and beast, wonderfully decorative in treatment, and original in conception.

THE SHAH'S PEACOCK THRONE

AMong the boundless treasures of the Shah, who will visit our shores at the end of the present month, perhaps the Peacock Throne ought to be accorded premier place. It is probably the most costly ornament that the mind of man has ever conceived. The frame is entirely of silver, and above it the gleams of silver melt into molten gold. It is encrusted from end to end and from top to bottom with diamonds. At the back is a star of brilliants that almost makes the observer blink. The rug on which the Shah reposes is edged with amethysts, and the pillow on which he reclines his imperial head is fringed with pearls. Some travelers, Burton among them, have estimated the value of the Peacock Throne at £5,000,000. This is probably an exaggerated estimate, but experts say that half that sum would be probably near the mark.—The London Chronicle.

SILLY FICTION

THe London Academy has selected the following quotation as a fair sample of what sort of stuff is being poured forth in appalling quantities in the cheap novel of to-day: "He felt that he must do something toward ascertaining his fate with Florence; so, taking fate in his hands, he moved his chair into closer proximity to hers, and in a tone of voice which not a little betrayed his agitation, he asked, 'Would I offend you, or be presuming too much, if I called you Florence instead of Miss Montgomery? It would make me happy just to be permitted that liberty. You will not deny me that—will you, Florence?' 'Why should it make you happier to call me Florence than to call me by my society cognomen? I'm sure it can't make any difference to you. Will I play something to you now, Mr. Haldane; aunt will not be pleased, you know, if I don't?' . . . Florence was silent and perfectly motionless, except that her head drooped more, and her hands, which lay on her lap, were clasped tighter than usual, and her bosom heaved more than ordinary respiration warranted."

CONSUMPTION

COnsumption has often been called the scourge of New England, so terrible have been the ravages of the disease in that part of the country. It is, therefore, a fact of great importance when it is shown that the mortality from consumption in this section is steadily diminishing. The latest report of the State Registrar of Vital Statistics for Maine demonstrates that such a diminution has been in progress for a number of years, the deaths from the disease having been 1,352 in 1892, and in succeeding years, 1,299, 1,262, 1,195, 1,172, 1,128 and 1,021. The principal reason for this remarkable falling off is undoubtedly the fact that during this period the people have been steadily coming to understand more and more clearly that pulmonary tuberculosis is a preventable disease. Eleven years ago the State Board of Health issued its circular on the prevention of consumption, and since then it has repeatedly been published in large editions, which have been distributed in every town. The press has coöperated in this campaign of education, and many hundreds of people have been saved who, if left in ignorance, would have died of the disease which they have now fought off.—New York Evening Post.

TITLES FOR NOVELS

OF recent years novelists have vied with one another in the invention of far-fetched names, intended to be arresting and enticing, but which are often merely "conceited," in the old sense of the word, and strained. But for titles which are full of quaint conceits, we must go back to the earlier days of our literature. Grammar is not precisely an inviting study, though in the Diversions of Purley it became almost attractive; but Horne Tooke's absurd title is altogether put in the shade by a sixteenth century Latin grammar, which had for subtitle the following honeyed description: A Delysious Syrupe Newly Claryfied for Yonge Scholars yt Thurste for the Swete Lycore of Latin Speche. We wonder whether this highly sugared pill deceived a single one of the urchins for whom it was so carefully prepared. Old dictionary makers adopted similar devices. A lexicon sounded much more inviting when termed an Altearie, or a New World of Words, or when dubbed Manipulus Vocabulorum.

For titles of the fanciful kind, the Puritan writers distance all competitors. In their hands allusion and metaphor often become simply grotesque. Here are a few titles of theological pamphlets and books: "A Most Delectable Sweet Perfumed Nosegay for God's Saints to Smell At," a pamphlet issued in 1686; "The Snuffers of Divine Love;" "Heel-pieces for Limping Sinners;" "The Spiritual Mustard-Pot to make the Soul Sneeze with Devotion," and so forth. Devotion is hardly the feeling which seems most like to be inspired by the perusal of such absurdities. But the Puritans, in the adoption of these high-flown and grotesque phrases, simply aped the ways of more secular writers. The romancers of Elizabethan days revelled in fantastic titles, which were doubtless enticing enough to the limited reading public of that day. Painter's "Palace of Pleasure" is a type of many book-titles similarly constructed. The euphuistic school, of course, let their fancy run riot in the invention of strange names for the tedious romances in which they discoursed of strange birds and beasts and plants. Greene's "Philomela; the Lady Fitz Waters Nightingale," or "Morando, or the Tritameron of Love," sounds much more attractive than any modern reader could possible find it to be.

Fashions in names have changed, but the object aimed at remains the same. The modern novelist invents a far-fetched or a startling title in the hope of stimulating curiosity and alluring readers and buyers, just in the same way that his predecessors of three centuries ago strove to secure attention by inventions cast in the mould of the vocabulary which then happened to be fashionable.—London Globe.

"SEEN IN THE SHOPS" ILLUSTRATIONS—SEE TEXT PAGE 124

Copyright © 2011 Condé Nast

AS SEEN BY HIM

PRINCE OF WALES DISTINCTLY NOT A BEAU BRUMMEL—SINGLE-BREASTED FROCK COAT HIDEOUS—COLORED SHIRTS PASSING —BEING TOO MUCH IN EVIDENCE COMMONIZES ONE

SOmetimes one becomes very impatient with his fellow-men. There are moments when I give vent to my spleen, but I think that usually I am very mild in my criticisms. I like a bit of humbug now and then —just the very faintest flavor of it, you know; it gives a piquancy to any social dish, but the old-time, moss-covered deceptions make me—I am now actually dropping into slang—very weary.

I have just been reading in several of the newspapers a lot of extreme rubbish about the Prince of Wales and his single-breasted frock coat. What self-respecting man would make himself such a guy? In my opinion, the Prince of Wales dresses very badly; there are dozens of men in London who have better tailors and better style than he. He is growing old, but, on that account, he should give more attention to his clothes; they are generally ill-fitting, and he not only wears impossible browns and grays, but he will stick to a few old fashions which are absurd. I know that some Englishmen regard as sacred certain traditions; when they brought from India the Kummerbund—I believe that is the way the word is written—it was considered the smartest thing to wear in summer. It had one season in New York, and then it went to the Bowery, where men, fat and badly proportioned ones, blossomed out in vivid reds, greens, and yellows, until they were truly sights to see. Extreme fashions will never last here; they become the property of the mob at once. It must be remembered that we have not, in this country, the absolute distinction between the classes; on the contrary, the masses do not pause, but step in immediately and wear or imitate the attire and modes of living of the upper classes. These cheap imitations drive all others away; but to return to my subject. The Prince of Wales is not the arbiter of fashion, and what he wears has no influence whatever abroad, and it should not have in this country. The single-breasted frock coat is a nondescript garment, and it is neither one thing or the other. It is hideous, and you will not find any man who can wear it.

ALPINE STRAW HATS

For years the Prince has been wearing Alpine straws; you will find one man out of a dozen who will attempt them in this country. They are stiff and they can only be worn by men with peculiar shaped faces, a bit round and even then not too broad. The Panama hats are as old as the hills in the south; the man to wear them should be tall and have a rather long face. I think they are excellent hats, and the real Panamas are very expensive, but I see a cheap imitation already on the market. When anything becomes so distinctive as a Panama hat, the universal adoption of it decreases its chances of remaining long with us. I never have my top hats made in the very latest fashion, but I always have my block and I have the shape modified as I do that of my shoes. The principle is the same as that used by the tailor who cuts my cloth for my coats and trousers or the haberdasher who chooses or assists me in the choice and the design of my shirts. I do not know how often I have spoken of tall men wearing vertical stripes and making themselves look like zebras, and ugly ones at that. Did I say zebras?—I really meant giraffes.

I advocated the flannel suit in the beginning of the year, and now every one is wearing flannels, and cheap suits are shown at all the shops, in gray or dark blue, with white stripes. I had some suitings of both kinds, but I have ceased to wear them until the multitude shall seek something else. I am delighted at the decline of the colored shirt, and hope to see the variegated hose follow it. I think I have warned men about having hose with the stripes running around the ankle. I am not in favor of brilliant colors in hosiery, under any circumstances, and I never considered these smart.

But we shall all go the humdrum way. For years to come we shall continue to begin our dinners with oysters or clams, which, by the way, are very indigestible. I revived an old fashion of serving melon in the middle of dinner as an entrée, and now people are talking of it as something new. I had this at my grandfather's, and have always seen it done except of late years. Sometimes I feel like going back to all the old first principles; in those days, there was a certain distinction. I took up with pleasure the other evening one of Felix Oldboy's books, and I read his description of life in New York sixty years ago, and delightful reading it was. There were no precedents, in a way, and there certainly was a stronger and more definite line drawn than there is to-day.

But we go on laughing at everything a certain United States Senator says; at the antics of two or three men in society who play the buffoon and follow like sheep in the lead of several people. If one woman has private theatricals, everyone must have them; one woman discovers that the negro cake walk is amusing and introduces it into her drawing room. Before one month, every woman who has a little circle of friends and who has some prominence will have the same cake walk and we shall be asked to dozens of these things; all this grows very tiresome. I like to reverse the order of things without being absolutely original, and I have half a mind to take a number of guests to the Equator before it becomes too cool and to try and pass Christmas at the North Cape. I am asked constantly, "Of course, you are going to give us a housewarming?" I suppose I shall, but I shall do it in my own way—I shall not follow absolutely stereotyped lines which have been the rule for the past two or three seasons. I do not want to leave the impression that I dislike old customs. I am a stickler for them, but I do not want to canonize new saints or put their statues up until they have stood the test of a longer probation than a few months. The fact of a man becoming a popular idol, or a custom or fad or idea being rapidly taken up by everyone, shows that it only has a passing value and that it is but the thing of a moment.

THE TOO POPULAR MAN

I dislike anything which becomes too popular or any man who is too much in the picture, too much on the stage; he is demodee in a short time. I have a decided feeling against those people whom you see everywhere and who are just as flaunting as bright hose or cheap striped flannels. They go to first nights at the theatre, they are always in at the death and you are sure of seeing their smirking faces everywhere you go. Certain men become as familiar to my eye as the Dewey arch, and about as common. A man who makes himself just a bit exclusive—I hate that word, but it comes in here—a little reserved, is all the more respected and all the more appreciated. It is our nature to feel curious about that which is kept from us and wearing one's heart on one's sleeve, pulls us down to the level of the commonplace. I go away for a few months or a few weeks. Even in the old days, there was a lapse of a week or two when I was not seen at my club and I never go to each of my clubs every day when I am in town. There are some men in clubs who drive me wild, because one is always stumbling up against them, no matter at what time you may go into the reading or the smoking room, and they seem to be always ordering dinner and drinks and to be just in the place where you do not want them. I have avoided a club for weeks for fear of meeting one of those persons. I like variety and change in life, and I very soon tire of the same people. Perhaps my affections are not stable, and I suppose I shall be considered fickle, but I think it is the right philosophy. How delightful becomes an old friend whom you have not seen for a few months or years. What new impressions both of you have. I take out or Meadows arranges for me a certain coat which possibly I have not worn in some little time, a tie which has been put away even a season and I fairly rejoice to see them again. Newport becomes dull. I go to sea or to a fishing camp or abroad or anywhere, even to town, in midsummer.

I follow no rule, no absurd tradition in obtaining my pleasures, and thus being left to my sweet will, I enjoy them all the more.

Vogue is $3.00 a year by subscription which includes all the numbers as issued 3 West 29th St., New York.

THE WELL-DRESSED MAN

RESUMÉ OF LAST YEAR'S FASHIONS IN OVERCOATS —THE THORNDYKE AND THE CHESTERFIELD MODELS LIKELY TO BE REVIVED FOR AUTUMN WEAR

IT may seem, at first thought, a little out of season to talk of overcoats in August, and after what we have lived through in the way of temperature this summer I must admit that the very sound of the word is unpleasant, unless indeed it carries with it the suggestion of crisp, cool autumn days and clear, frosty nights. After all I do not intend advising the purchase or the ordering of topcoats for some time to come, and in discussing the subject I shall deal with impressions rather than with predictions of facts, meant to be acted upon.

Last autumn and winter were prolific of outer coats which were marked by many changes in shape, cut and finish, some of which will doubtless again be in fashion, while others will give place to an older style or one distinctly new. Perhaps the most noteworthy of all these was the raglan, which came into favor with a rush during the early months and so far survived the onslaught of later creations as to hold its place during the entire winter as a smart garment. Not that it remained in the very front rank of fashion, for it became almost too generally popular for that, but it kept its position as a good and serviceable town and country coat until the laying away of heavy clothes in late spring. The question is what standing the raglan will have in the season to come? Will it be a fashionable evening coat as it undoubtedly was at the beginning of last autumn? Will it be a day coat? Will it again fill its originally intended mission as a country garment? Will it be long or short, velvet or plain collared, cuffed or cuffless? There have been so many different styles of this overcoat, though all made upon one general type, that it is impossible to tell which will be the most in vogue, even granting that it is to be one of the winter's modes. That it will be a great deal worn in all its forms there is little doubt, for the average man wears an overcoat at least part way through its second season, unless there is a decided change of fashion, and the large majority of raglans now in existence were made within the past eight months and have still to show any great signs of use. The most correct coat of last winter was cut to hang loosely from the shoulders, and for a man five feet nine inches in height was about forty-eight inches long. It had a velvet collar about one and three-quarters in breadth, seams double-stitched a half an inch and edges to correspond; pockets placed vertically on the inside and reached through slits, which also enabled the wearer to get at his trousers pockets without unbuttoning the coat; the double shoulder seam running up to a point under the collar, and cuffs two and one-half inches broad with rounded corners. The distinguishing feature of the raglan is, of course, the shoulder seams, running up from each side of the arms to a point under the collar and giving a sloping, cape-like and somewhat round-shouldered look to the sleeves. The coat should hang full and loose, without the slightest suggestion of waist and without flare below. While, as has been said, the raglan of last winter's make will undoubtedly be in evidence during the autumn, it is by no no means certain that it will be smart, or even much worn by the best dressed men, and I should not advise having one made at the risk of being exactly one year behind the fashion.

As for the inverness, a distinctly evening coat in vogue several seasons ago, its death-knell was sounded last autumn, and during the entire winter there was scarcely one to be seen on a smartly dressed man. Though hardly suited to rough and severe weather, it is a remarkably graceful garment, and in the inevitable turn of fashion's wheel it is certain sooner or later to be resurrected and restored to its high estate. This year, however, it is extremely improbable that such will be the case; fashions repeat themselves, but seldom with only one year's intermission.

Coming to the Chesterfield, a coat which has always kept its place as a popular every-day garment, correct for afternoon or evening, but making no great claim to especial "style," I may say without hesitation that it will be as much worn as ever, and in much its old shape. As to its exact finish, however, I should not care to advise thus early. There are matters of buttons, seams, pockets and cuffs which can only be determined by waiting until the smart tailors have begun to fill their autumn orders. It is, for instance, rather doubtful, I think, if turned back cuffs are as much used this season as last. Like most other coats, there are several different styles of the Chesterfield, varying in length and in fullness of back, one long and loose, which was particularly in fashion during last spring, another with a slight spring to the seams and slightly flaring skirts, another of medium weight material, faced with silk on the lapels, and the older box-cut style. The last named model is perhaps the most usual, or at least was so, during the past winter. It was cut single-breasted, with fly front, rather loose and full in the back, and reached about an inch, or possibly two inches, below the knees. The shoulders were broad and square, and the velvet collar was made to set closely around the neck, and was from one and a half to two inches in width. The edges were double-stitched and no piping was used. The close-fitting Chesterfield was cut to give a slight suggestion of waist and the lower part of the garment had a slight flare to make it hang well away from the legs. The turned-back cuff was not, strictly speaking, correct on this coat, though many of the long spring coats had narrow cuffs with rounded points. Welt seams and double stitching were usual, as well as side pockets set diagonally. Except on the evening Chesterfield, however, a breast pocket was not usual.

It will be seen that, even in one style of coat, there is a good deal of diversity, and a man may have a chance to indulge his individual ideas to some extent without fear of the consequences, but it must be remembered that though there are several styles of the same general type, each one has a correct and an incorrect make, the detail of which would better be left to one's tailor, supposing, of course, that he can be trusted to manage it.

During the past spring the most noticeable features about overcoats were length and looseness. The long, full-backed coat in light and dark shades of material and in varying weights, was a great deal worn, the types most in evidence being the long Chesterfield and the Thorndyke. Both were rather new styles and it seems extremely probable that they will be fashionable this autumn in tan and sage green tones of covert cloth. The principal characteristic of the Thorndyke is its yoke, which forms two points in front and two in the back, the cloth from the end of one sleeve, up over the shoulders, and to the end of the other sleeve being cut from one piece, so that the usual and ordinary shoulder seams are lacking. The coat should be, like the raglan, about forty-eight inches long for the man of five feet nine, and should hang loosely from the shoulders. For a man of six feet in hight, fifty inches, or even fifty-one, would not be too great a length. The collar should be of velvet and the cuffs of the same material as the coat, two and one-half inches wide all the way around, finished with rounded corners and without piping. The coat has no breast pocket and the side pockets are set vertically, like those of a raglan. They may be made with slits, if desired, and it is the better way, as they make it possible to get at the pockets of the trousers and jacket without unbuttoning the coat. The coat is, of course, single-breasted and has four bone buttons. Lapels are cut rather high and have the peaks pointed down. This, it must be understood, is the coat of last spring. It will no doubt be worn during the early weeks, but the style may not last, or there may be changes in it as the season progresses. You must not forget the fact that I am not attempting to predict winter fashions, but am simply reviewing the situation with respect to overcoats as it existed at the close of last season.

Among the other particularly smart coats the kneed needs especial mention. It differs from the types described in almost every respect, but principally in having a decided waist line, somewhat flaring skirts and a slit at the back finished much like the skirts of a frock coat. It has side pockets, set diagonally and covered by flaps, a small change pocket and a breast pocket without flap. The side pockets are large and deep and may show the stitching on the outside, though there is some latitude allowed as to finish. The seams, for instance, may be plain, double-stitched or strapped. The

Copyright © 2011 Condé Nast

coat has a velvet collar and cuffs like those of the Thorndyke or raglan. It was extremely smart as an evening coat last spring made of rather light weight material in drab and grays, and will probably be again in vogue during the first months of autumn. The garment has more cut, if I may use the word to express my meaning, owing to the waist and side lines and the flaring skirts, than other styles of overcoats, and on a man of good hight and figure it looks exceedingly smart. With it a high hat is the only one possible. With the Chesterfield, the raglan or the Thorndyke one may wear a derby, but this coat is entirely too "dressy," to use a shop expression, for anything but a silk or opera hat, and with it a derby would look almost as much out of place as it would with an inverness.

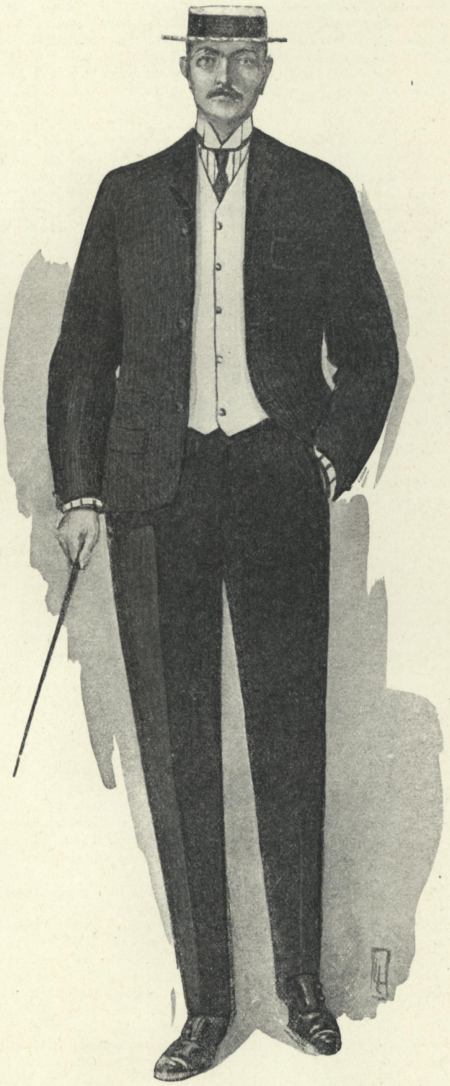
The black or dark gray evening overcoat of moderate weight cut single-breasted with fly front was a good deal worn during the latter part of last winter. Its principal characteristic consisted in the silk facing to the edges of the lapels, in fact I know of no other overcoat on which facing might be correctly put, though, incorrectly, it is often used on light and dark covert coats. This coat is cut to hang straight from the shoulders, without any indication of waist, but still with no great fullness. The lapels are cut rather high and the collar may be either of velvet, of silk or of the material from which the coat is made. In length it should reach a little below the knees. Pockets may be either vertical, without through stitching of the usual type, square and covered by flaps, except that at the breast. The seams may be plain or slightly overlapped and there may be turned-back cuffs or not, as one desires. Perhaps the plain sleeve is a bit the more correct. The lining should be of satin throughout.

It is difficult to imagine, with so many different varieties of outer coats already in the field, how there can be anything distinctly new this season, but still I dare say we shall see some type more or less novel, and a good many slight changes of detail. The early autumn, when there is just a suspicion of chill in the air, is the time of all others for the short light covert coat, and it is to be hoped that it will be more worn by well-dressed men than it has been in the recent past. That it will be really smart is, of course, too much to expect, but so easy, useful and comfortable a garment should not be sacrificed on the altar of fashion.

THE ILLUSTRATION

The illustration shows a single-breasted sack suit of black cheviot, cut straight in front, with flap pockets and one button on the sleeves. The winged collar has rounded points. The shirt is of white linen with plain black stripes; straw hat with black band, single-breasted waistcoat of white duck, made without collar and with slight points at the bottom; buttoned boots of black calf.

How.



SUMMER MORNING SUIT

See text—The Well-dressed Man

ON THE BOOK COUNTER

GARTHOWEN. A Story of a Welsh Homestead. By Allen Raine. D. Appleton and Company, New York.

A Story of the plain people this, sympathetically sketched from the life by one who has studied at close range the characteristics, the customs, even the superstitions of the Welsh, a nation that has not been heretofore given much space in current fiction. The motif of the tale is furnished by the idolatrous love of a father for a son, who is less worthy than another whose boyish pranks the undiscerning father sets down as symptomatic of depravity. The old man's misplaced affection, coupled with pride, leads him into such devious ways as to astonish not alone his neighbors but the reader as well, for the kind and extent of his wrongdoing are cleverly concealed until the dénouement is dramatically worked out. In his delineation of Welsh types the author has included a peasant gifted with what is known as second sight, and it is arranged that she shall do admirable service in smoothing out the tangles of the life's skeins for one or two of her associates. National customs, such as burden-bearing by women in public and a total lack of gallantry on the part of even amorous swains, and public occasions, fairs, church services and other gatherings of the peasantry are recorded with a ready pen influenced by an understanding spirit. If the tale is of simple folk it has in it all the elements that make for life and living in all circles, temptation, fall, repentance, romantic affection, material advancement, a noticeable fact being that the unworthy son is permitted good fortune and allowed undisturbed continuance in its enjoyment. This is somewhat remarkable, as it is not the wont of authors to will that the sun of satisfaction shall shine impartially on the just and the unjust characters which strut upon the stage of the author's invention.

PROPHETS OF THE NINETEENTH CENTURY. Carlyle, Ruskin, Tolstoi. By Mary Alden Ward. Little, Brown, and Co.

A distinct service has been performed for the public by the discriminating and intelligent essayist, who here presents short studies of the lives and teachings of the three men who have done so much to mould the thought of the century. The mere fact of juxtaposition is helpful to that great and busy company of men and women which has little time for original research or extensive reading, but which is eager to keep at least a little in touch with the world of letters. To those with reading ambition beyond the daily gossip about the world's material affairs, its warrings, military and political, this little book will come as a revelation. It will open to them the door of a better understanding of the kinship that exists between the messages that three most personally dissimilar prophets have had for their generation. It would be hard to find anywhere else as clear, full and tersely and intelligently presented an exposition of the life, work, aims, and influence of these three distinguished men, as Mrs. Ward gives in her short studies of them, and, although the reader may think the author unduly lenient toward Carlyle's cruel and inexcusable selfishness, the book is none the less interesting for that. Realizing, as all who mingle with their fellows must, the need there is for stimulating the large majority to serious reading, such intelligently written epitomes as the one under notice, deserve especial praise apart from its undoubted merit as a literary production, of persuading the usual type of reader to better things.

BROWN OF LOST RIVER. A Story of the West. By Mary E. Stickney. D. Appleton & Company, New York.

The happenings incidental to life on a cattle ranch make up the background of this story of the loves of a maid and a man. As is usual in novels, the importance of romantic love is vastly over-rated, and the philanderings of the love-smitten twain are set out somewhat tediously, but the sentimentality is redeemed by the realistic accounts of experiences, such as horse-breaking or what sending for a physician in ranchland involves in the way of patience and travel, and such other incidents as result from the isolation of life on the plains and the activities that ranchmen take up. A painful chapter to animal lovers will be that devoted to breaking the wills of untamed colts; in reading it one can only pray for the speedy substitution of electricity for horse legs in every phase of human service. It is due to the author to state that she has invested with interest a not wholly new theme—the Wild West—and that her book will, without doubt, be pronounced enjoyable by most readers.

THE LAST SENTENCE. By Maxwell Grey. D. Appleton and Company, New York.

Frank melodrama, although of a refined sort, the villain come to that evil estate by romantic folly, not premeditated wrongdoing. Cowardice holds Cecil's tongue when he should have spoken, and his silence brings death and dishonor to those whose misfortune it is to feel the influence of his attractive personality. The story opens poetically with a scene in Brittany, where an accomplished gentleman with a pretty knack with his brush, traveling through a lovely landscape, stops to still further feast his eyes upon the beauty about him. Presently within the range of his vision there steps a picturesque maid of the people, who adds vastly to the enticement of the scene. There is more, considerably more, to the Brittany experience than this, and then the story shifts to London. There fate plays a game of shuttledore with Cecil, freedom from apprehension for days, apparent release, sudden confrontings by fateful circumstance. Escape follows the long years of seeming security, but Nemesis ever dogs his steps. Involved with him is a charming and devoted girl who grows to matronhood in the course of the story and whose devotion to Cecil never lags. The last sentence which gives the title to the book is the crowning melodramatic incident of the tale.

FORM OF SUBSCRIPTION

To Publisher, Vogue

3 West 29th Street, New York

Sir: Enclosed please find Three Dollars for subscription to Vogue for one year, to be sent to

Name_____

Address_____

Vogue should be kept on file for reference.

It is the best fashion paper, and subscribing for it is the only way to get its full benefit. The low subscription price makes it almost as cheap to subscribe for a whole year as to buy single copies half the year. It costs only $3.00 to subscribe a whole year, but $5.20 to buy single copies at ten cents each for 52 weeks.

The mail address can be changed as often as desired.

Vogue at $3.00 a year is an exceptional opportunity to have the best fashion paper regularly at hand by mail at any address every week in the year.

Copyright © 2011 Condé Nast

VOGUE'S WEEKLY PATTERN

NUMBER 78 23 AUG., 1900

VOgue publishes one pattern a week. This gives the subscriber fifty-two designs a year, carefully selected to meet the requirements of the season. All the designs are smart. The patterns are in one size only—medium. The Vogue Weekly Patterns are at the uniform price of fifty cents each if accompanied with a coupon cut from any number of Vogue, or sixty cents without a coupon.

Vogue supplies patterns of its illustrations cut to order at special prices, which will be sent on application.

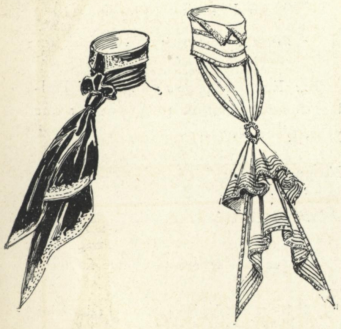
THe pattern for this week is for a pair of closed drawers published by request. The model is made with a deep pointed band back and front to avoid fulness over the hips and is fastened on the sides with two buttons. The drawers below the hips are quite full, which makes them more comfortable and durable. When drawers are full and loose it is not necessary to wear a short under petticoat. These drawers are trimmed with a full ruffle edged and inset with lace, and above this the drawer legs are finished in points and trimmed with a diamond pattern of insertion. Four yards of nainsook will be required to make these drawers.

WHISPERS

TO THE GIRL WITH NOTHING A YEAR

AS a trimming for evening gowns for the coming season nothing can be prettier than lace appliquéd with mousseline de soie, which is usually made to order, but may be made by the wearer, which is, of course, the most economical and gives one the satisfaction of having something unique. The lace is stretched on an embroidery frame and the mousseline de soie is folded in doubled strips and worked in the same manner as the baby ribbon, which has been used so much for fancy picture frames, centre-pieces, etc. Brussels net may be used stamped with a design of poppies, violets, or roses with their leaves, or a lace may be used and the principal design appliquéd with the mousseline. Originality and taste have a great deal to do with the beauty of the finished work. The colors must be well blended, the mousseline not sewed too much, which would make it lose its airy effect. Two colors may also be mixed, one under the other, to give a shaded effect.

One of the best materials for a negligée, to be slipped on when changing gowns and resting a few minutes, is one of the soft China silk in a cream white. These gowns are very light and cool, and can be worn a long time without becoming creased; they can be laundered when



SIMPLE STOCK MODELS

necessary if carefully done. Have the gown simply made with a yoke fullness beneath, held to the waist line with a ribbon, the bottom and fronts hemmed: The top trimmed with a star collar of silk edged with lace, the front to the waist line and the edge of the full elbow sleeves also edged with lace. A petticoat to match may be worn trimmed with lace-edged ruffles, or it may be worn over an elaborate white skirt.

A lovely scarf to throw about one's shoulders on cool evenings when wearing a décollete gown is made of two shades of pink chiffon, buttonholed together with embroidery silk. White lined with pink is also effective. Buy four yards of chiffon, two of each shade, lay one on the other and buttonhole loosely together all around. On the ends where there is no selvedge the chiffon must be turned in a little. The ends can be finished with fringe in the two shades to make it a little more elaborate. When not in use keep the scarf in a pad of violet sachet powder.

VOGUE'S WEEKLY PATTERN—NO. 78, CLOSED DRAWERS

PUBLISHED BY REQUEST

For description, see this page. Cut paper pattern No. 78 sent on receipt of coupon with remittance of fifty cents.

Now that the season of coats and skirts is approaching again suggestions for pretty fronts and silk shirts are acceptable. One especially pretty front or sleeveless shirt was made of pale yellow taffeta silk, laid in three box-plaits in front and fastened up the back, high collar also fastened in the back. The style of the garment was obtained by embroidering the plaits their entire width with a fine pattern of forget-me-nots and leaves in their natural colors. The flower was slightly conventionalized and formed a vine. The colors chosen were also a little paler than the natural flowers. The collar was embroidered in the same way. For a shirt of this kind, when you do not remove your coat, it is not necessary to have the back of silk. It can be of cambric, and the garment is more comfortable if sleeves of cambric are put in also.

It is still rather early to predict the new shapes in autumn millinery, but from present whispers of coming fashions we infer that the crowns are to be somewhat higher than those seen last season; especially is this true of the simple outing hats for traveling, golf, walking and wheeling. The shapes are similar to those worn last year with the wide brim and higher crown, trimmed with stitching and a simple band, with bands of velvet and curled quills, and with soft varied colored silks knotted softly.

SIMPLE STOCK MODELS

THe stocks shown in the illustration are smart and effective, and can easily be made at home. The stiffening can be bought already shaped, which facilitates the making. The left-hand stock is of black grosgrain silk, with turnover collar of the same, embroidered on the edge with white silk or appliquéd with narrow lace. The silk is knotted in front, and the ends finished in the same way. Inside the collar is a narrow band of white velvet or linen, or the turn-over of silk may be omitted and a lingerie collar of embroidered lawn worn instead. The right stock is of white taffeta, trimmed with narrow ruches of shirred white chiffon. The ends are crossed and held with a fancy slide, below which the fullness is laid in four tucks and edged with chiffon.

FOR THE HOSTESS

CREAMED RICE.—This is a simple sweet for luncheon, or for the children's supper. Take a small cupful of raw rice, well washed, and boil in a pint and a half of rich milk until thick and soft. When half done add a little lemon peel, chopped fine, and a little cinnamon. When the rice is done pour it into a mold and set it in the ice-box until the next day. It should be served with preserves of some kind—such as strawberries or raspberries, and whipped cream only very slightly sweetened.

FRUIT SALAD.—Take any of the fruits in season, such as pears, bananas, oranges, peaches, and pineapples. Peel and cut in small pieces, equal quantities of each; sweeten with granulated sugar, and flavor with maraschino. Set on the ice until chilled, and serve as a dessert for luncheon.

REQUESTS FOR PATTERNS

REaders of Vogue who desire special patterns published should send in their requests promptly. The pattern that is in most general demand will be published in preference to others. Up to this date the patterns published are:

No. 2 Golf Cape.
No. 4 Drop Skirt.
No. 6 Lace Guimpe.
No. 7 Breakfast Jacket.
No. 8 Shirt Waist.
No. 11 Light Summer Skirt.
No. 12 Light Summer Bodice of No. 11.
No 13 Bathing Suit.
No. 14 Three Stock Collars.
No. 15 Little Boy's Frock.
No. 16 Little Girl's Dress.
No. 17 Eton Jacket.
No. 19 Tight Fitting Petticoat.
No. 20 Ladies' Blouse Waist.
No. 21 Three Corset Covers.
No. 22 Three-piece Skirt, circular flounce.
No. 25 Fancy Wrap.
No. 26 Lace Coat.
No. 27 Chemise and Drawers.
No. 28 Night Gown.
No. 29 Dressing Gown.
No. 30 Combination Chemise and Skirt.
No. 33 Child's Coat.
No. 34 Shirt Waist.
No. 36 Silk Waist.
No. 38 Girl's Coat.
No. 39 Jacket with Carrick Capes.
No. 40 Tucked Skirt with box-plaited back.
No. 43 Box Plaited Skirt.
No. 44 Fancy Silk Bodice.
No. 45 Child's Afternoon Frock.
No. 46 Dressing Sacque.
No. 47 Plain Shirt Waist.
No. 48 Three Sleeves.
No. 49 Bed Jacket.
No. 50 Fancy Wash Waist.
No. 51 Yoke Night Gown.
No. 52 Skirt Suitable for Wash Material
No. 53 Waist of No. 52.
No. 54 Box Plaited Shirt.
No. 55 Five-gored Skirt with tucked back
No. 56 Little Boy's Russian Suit.
No. 57 Tucked Silk Eton.
No. 58 Short Skirt.
No 59 Nine-gored Tailor Skirt.
No. 60 Jacket to be worn with No. 59.
No. 61 Fancy Lace Bolero.
No. 62 Tucked Circular Skirt.
No. 63 Plain Tailor Shirt.
No. 64 Collarless Eton.
No. 65 Girl's Wash Frock.
No. 66 Bathing Suit.
No. 67 Circular Skirt with tucked flounce.
No. 68 Fancy Cape.
No. 69 Kimona Dressing Sack.
No. 70 Short Walking Skirt.
No. 71 Norfolk Jacket.
No. 72 New Corset Covers.
No. 73 Three-Piece Skirt with plaited flounce.
No. 74 Fancy Petticoat.
No. 75 Short-Sleeved Nightgown.
No. 76 Young Girl's Dress.
No. 77 Simple Dressing Gown.
No. 78 Closed Drawers.

THE NEXT PATTERN WILL BE

No. 79 Flannel Shirt.

VOGUE PATTERN COUPON

To VOGUE, 3 WEST 29TH STREET
NEW YORK

ENclosed please find fifty cents, for which send by mail to my address below:

Vogue Pattern No. .....

These patterns are made in medium size only.

Name. .....

Address. .....

.....

.....

This coupon must be filled in and mailed to Vogue, when remittance is made for pattern.

Copyright © 2011 Condé Nast

WHAT THEY READ

[NOTE. Books are selected for review in Vogue chiefly with regard to the interest they have for its readers. Inquiries addressed to Vogue concerning the entertaining or instructive qualities of new publications will receive immediate attention.]

FROM SAND-HILL TO PINE

BY BRET HARTE. HOUGHTON MIFFLIN AND CO., BOSTON AND NEW YORK

THE author suffers by having his short stories collected into a volume, such as the one under notice, as the reader is likely to read one story after another at a sitting with the result, that Mr. Harte's lack of verisimilitude becomes apparent to the least observer. The rough diamond of a girl whom a short year's experience in a fashionable school develops into a refined, high-bred woman of the world, began to pose as long ago, as when Mr. Harte had presented her in a half-a-dozen different stories; but, since she has also figured in dramas of locality—Kentucky, California and where not—the young woman has become a bore. Half of the stories in this volume have this incredible young person as the central note, the three remaining tales being supplied with the romantic element through the medium respectively of a conventional girl, a dare-devil one, and the only really interesting woman character in the volume. The last figures in it in a somewhat humble capacity—that of housekeeper for the widowed proprietor of a hotel, but Miss Euphemia Trotter was one to dominate her position and make it and herself respected. She was not at all the type of person her employer was expected by his neighbors to select:

* * *

"Buckeye Hill, which had confidently looked forward to a buxom widow, or, with equal confidence, to the promotion of some pretty but inefficient chambermaid, was startled by the selection of a maiden lady of middle-age, and above the medium hight, at once serious, precise, and masterful, and to all appearances outrageously competent. More carefully 'taking stock' of her, it was accepted she had three good points—dark, serious eyes, a trim but somewhat thin figure, and well-kept hands and feet. These, which in so susceptible a community would have been enough, in the words of one critic, 'to have married her to three men,' she seemed to make of little account herself, and her attitude toward those who were inclined to make them of account was ceremonious and frigid. Indeed, she seemed to occupy herself entirely with looking after the servants, Chinese and European, examining the bills and stores of traders and shopkeepers, in a fashion that made her respected and—feared. It was whispered, in fact, that Bilson stood in awe of her as he never had of his wife, and that he was 'henpecked in his own farmyard by a strange pullet.'

"Nevertheless, he always spoke of her with a respect and even a reverence that seemed incompatible with their relative positions. It gave rise to surmises more or less ingenious and conflicting: Miss Trotter had a secret interest in the hotel, and represented a San Francisco syndicate; Miss Trotter was a woman of independent property, and had advanced large sums to Bilson; Miss Trotter was a woman of no property, but she was the only daughter of—variously—a late distinguished nobleman, a ruined millionaire, and a foreign statesman, bent on making her own living.

"Alas, for romance! Miss Euphemia Trotter, or 'Miss E. Trotter,' as she preferred to sign herself, loathing her sentimental prefix, was really a poor girl who had been educated in an Eastern seminary, where she eventually became a teacher. She had survived her parents and a neglected childhood, and had worked hard for her living since she was fourteen. She had been a nurse in a hospital, an assistant in a reformatory, had observed men and women under conditions of pain and weakness, and had known the body only as a tabernacle of helplessness and suffering; yet had brought out of her experience a hard philosophy which she used equally to herself as to others. That she had ever indulged in any romance of human existence, I greatly doubt; the lanky girl teacher at the Vermont academy had enough to do to push herself forward without entangling girl friendships or confidences, and so became a prematurely hard duenna, paid to look out for, restrain, and report, if necessary, any vagrant flirtation or small intrigue of her companions. A pronounced 'old maid' at fifteen, she had nothing to forget or forgive in others, and still less to learn from them.

"It was spring, and down the long slopes of Buckeye Hill the flowers were already effacing the last dented footprints of the winter rains, and the winds no longer brought their monotonous patter. In the pine woods there were the song and flash of birds, and the quickening stimulus of the stirring aromatic sap. Miners and tunnelmen were already forsaking the direct road for a ramble through the woodland trail and its sylvan charms, and occasionally breaking into shouts and horseplay like great boys. The school-children were disporting there; there were some older couples sentimentally gathering flowers side by side. Miss Trotter was also there, but making a short cut from the bank and express office, and by no means disturbed by any gentle reminiscence of her girlhood or any other instinctive participation in the wanton season. Spring came, she knew, regularly every year, and brought 'spring cleaning' and other necessary changes and rehabilitations. This year it had brought also a considerable increase in the sum she was putting by, and she was, perhaps, satisfied in a practical way, if not with the blind instinctiveness of others. She was walking leisurely, holding her gray skirt well over her slim ankles and smartly booted feet, and clear of the brushing of daisies and buttercups, when suddenly she stopped. A few paces before her, partly concealed by a myrtle, a young woman, startled at her approach, had just withdrawn herself from the embrace of a young man and slipped into the shadow. Nevertheless, in that moment, Miss Trotter's keen eyes had recognized her as a very pretty Swedish girl, one of her chambermaids at the hotel. Miss Trotter passed without a word, but gravely. She was not shocked nor surprised, but it struck her practical mind at once that if this were an affair with impending matrimony, it meant the loss of a valuable and attractive servant; if otherwise, a serious disturbance of that servant's duties. She must look out for another girl to take the place of Frida Pauline Jansen, that was all. It is possible, therefore, that Miss Jansen's criticism of Miss Trotter to her companion as a 'spying, jealous old cat' was unfair. This companion Miss Trotter had noticed, only to observe that his face and figure were unfamiliar to her. His red shirt and heavy boots gave no indication of his social condition in that locality. He seemed more startled and disturbed at her intrusion than the girl had been, but that was more a condition of sex than of degree, she also knew. In such circumstances it is the woman always who is the most composed and self-possessed.

* * *

Little as this preliminary suggests such a fact, the episode is the prelude to sentimental happenings for Miss Trotter herself, and the story of her romance has the quality of uniqueness.

In another story, a Jack and Jill of the Sierras, a bit of western mining experience, is thus sketched.

* * *

"It was four o'clock in the afternoon, and the hottest hour of the day on that Sierran foothill. The western sun, streaming down the mile-long slope of close-set pine crests, had been caught on an outlaying ledge of glaring white quartz, covered with mining tools and débris, and seemed to have been thrown into an incandescent rage. The air above it shimmered and became visible. A white canvas tent on it was an object not to be borne; the steel-tipped picks and shovels, intolerable to touch and eyesight, and a tilted tin prospecting pan, falling over, flashed out as another sun of insufferable effulgence. At such moments the five members of the 'Eureka Mining Company' prudently withdrew to the nearest pine-tree, which cast a shadow so sharply defined on the glistening sand that the impingement of a hand or finger beyond that line cut like a knife. The men lay, or squatted, in this shadow, feverishly puffing their pipes and waiting for the sun to slip beyond the burning ledge. Yet so irritating was the dry air, fragrant with the aroma of the heated pines, that occasionally one would start up and walk about until he had brought on that profuse perspiration which gave a momentary relief, and, as he believed, saved him from sunstroke. Suddenly a voice exclaimed querulously:

"'Derned if the blasted bucket ain't empty ag'in! Not a drop left, by Jimminy!'

* * *

A volunteer having been found in Ned Bray, one of the company, he "walked off with the pail, stopping only in the underbrush to pluck a few soft fronds of fern, part of which he put within the crown of his hat, and stuck the rest in its band around the outer brim, making a parasol-like shade above his shoulders. Thus equipped he passed through the outer fringe of pines to a rocky trail which began to descend towards the stage road. Here he was in the full glare of the sun and its reflection from the heated rocks, which scorched his feet, and pricked his bent face into a rash. The descent was steep and necessarily slow from the slipperiness of the desiccated pine needles that had fallen from above. Nor were his troubles over when, a few rods further, he came upon the stage road, which here swept in a sharp curve round the flank of the mountain. Its red dust, ground by heavy wagons and pack-trains into a fine powder, was nevertheless so heavy with some metallic substance that it scarcely lifted with the foot, and he was obliged to literally wade through it. Yet there were two hundred yards of this road to be passed before he could reach that point of its bank where a narrow and precipitous trail dropped diagonally from it, to creep along the mountain side to the spring he was seeking.

"When he reached the trail, he paused to take breath and wipe the blinding beads of sweat from his eyes before he cautiously swung himself over the bank into it. A single misstep here would have sent him headlong to the tops of pine-trees a thousand feet below. Holding his pail in one hand, with the other he steadied himself by clutching the ferns and brambles at his side, and at last reached the spring—a niche in the mountain side with a ledge scarcely four feet wide. He had merely accomplished the ordinary gymnastic feat performed by the members of the Eureka Company four or five times a day! But the day was exceptionally hot. He held his wrists to cool their throbbing pulses in the clear, cold stream that gurgled into its rocky basin; he threw the water over his head and shoulders; he swung his legs over the ledge and let the overflow fall on his dusty shoes and ankles. Gentle and delicious rigors came over him. He sat with half closed eyes looking across the dark olive depths of the cañon between him and the opposite mountain. A hawk was swinging lazily above it, apparently within a stone's throw of him; he knew it was at least a mile away. Thirty feet above him ran the stage road; he could hear quite distinctly the slow thud of hoofs, the dull jar of harness, and the labored creaking of the Pioneer Coach as it crawled up the long ascent, part of which he had just passed. He thought of it—a slow drifting cloud of dust and heat, as he had often seen it, abandoned by even its passengers, who sought shelter in the wayside pines as they toiled behind it to the summit—and hugged himself in the grateful shadows of the spring. It had passed out of hearing and thought, he had turned to fill his pail, when he was startled by a shower of dust and gravel from the road above, and the next moment he was thrown violently down, blinded and pinned against the ledge by the fall of some heavy body on his back and shoulders. His last flash of consciousness was that he had been struck by a sack of flour slipped from the pack of some passing mule."

ANNOUNCEMENTS

Engagements, Marriages and Death notices for publication in Vogue, Thursday, should arrive at the Head Office, 3 West 29th Street, New York, by noon Monday of the same week.

QUEER WEDDING GIFTS

EVen at a marriage feast, as it seems, there will sometimes be the envious, or the jealous, or the malicious. A well-known author received from a rival man of letters a scrapbook containing a collection of all the adverse criticisms his works had ever received, while a popular artist was presented with a set of elementary works upon self-instruction in drawing and painting.

Not long since a gentleman who is a passionate devotee of hunting received as a bridal gift from an anonymous donor a complete set of false limbs, a set of artificial teeth, and a couple of glass eyes—the whole of which must have cost a considerable sum—accompanied by a note, the writer of which trusted that, by reason of the recipient's many falls while following the hounds, some or all of these substitutes would ultimately prove of use.

An elderly, crusty tradesman, on espousing a spinster of mature age, was presented by a London undertaker with two coffins for himself and wife, "which, unlike most of the other offerings you will receive, are sure to be of service." The bridegroom resented this singular, if useful gift, and it took all the efforts of mutual friends to prevent a breach of the peace.

Equally vexatious was the gift received from his neighbors by an infirm octogenarian who wedded a pleasure-loving woman more than fifty years his junior. It was a large brass cage, "intended"—so ran the subscriber's note—"to restrain the wayward flights of a giddy young wife who has married a decrepit old fool for his money."

The husband of a lady whose great beauty hardly atoned for her sharp tongue found among his wedding presents a scold's bridle or branks, a gift from his wife's sisters, with the hope that "if Kate makes your life as unbearable as she has made ours, you will not hesitate to put the accompanying offering to its original use."—Answers.

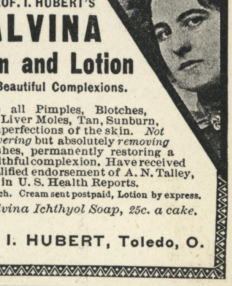
ASK YOUR DEALER HE HAS THEM

AMERICA'S FAMOUS TRADE YPSILANTI MARK HEALTH UNDERWEAR

IF NOT SEND FOR BOOKLET TO HAY & TODD MFG. CO. YPSILANTI, MICH.

PROF. I. HUBERT'S MALVINA Cream and Lotion

Make Beautiful Complexions.



Remove all Pimples, Blotches, Freckles, Liver Moles, Tan, Sunburn, and all imperfections of the skin. *Not merely covering* but absolutely *removing* all blemishes, permanently restoring a fresh, healthful complexion. Have received the unqualified endorsement of A. N. Talley, Jr., M.D., in U. S. Health Reports. Price 50c. each. Cream sent postpaid, Lotion by express.

Use Malvina Ichthyol Soap, 25c. a cake.

PROF. I. HUBERT, Toledo, O.

For Home Use

order a trial case of that superior American product

GREAT WESTERN CHAMPAGNE

It stands without an equal as a tonic for the convalescent or a refreshing beverage for the well. Recommended by physicians for its purity and healthfulness, and by connoisseurs for its exquisite bouquet. The equal of imported, at much less cost.

Sold universally in best Clubs, Cafés, and hotels. Used in best homes.

PLEASANT VALLEY WINE CO., Sole Makers - - Rheims, N. Y.

Sold by Respectable Wine Dealers Everywhere.

Copyright © 2011 Condé Nast

ANSWERS TO CORRESPONDENTS

RULES

(1) The writer's full name and address must accompany letters to Vogue.
(2) When so requested by the correspondent, neither name, initials, nor address will be published, provided a pseudonym is given as a substitute to identify the reply.
(3) Correspondents will please write only on one side of their letter paper.
(4) Emergency questions answered by mail before publication when $1.00 is sent with the question.
(5) Confidential questions answered by mail are not published when $2.00 are sent with the question. All questions not complying with this rule are subject to publication.

1550. An Afternoon Tea or At-Home Collation, Etc. To M. D.—Kindly inform me through your valuable paper, which I have been buying through one of our news depots for several years, the latest and correct form for invitation to a five-o'clock tea to be given in the autumn, which a married woman will give for young ladies. What would you serve for refreshments? Any new or novel ideas would be greatly appreciated.

If you wish to give a large formal tea you should have the conventional at-home cards engraved, samples of which were given in Vogue of 17 May. Enclose with this card the visiting cards of your guests. There are two ways of engraving formal reception cards—one is on lower left side of page 341, Vogue, 17 May; the other on page 348. Where the words "will be at home" are used on this card, only "at home" may be used if preferred. If for an informal tea, use your visiting cards, writing on the lower left side, "Tea at five o'clock" and date, or "Four to seven o'clock" and date. In either case, you enclose the cards of your guests. The only novel ideas which are possible for a tea are the decorations for the table and the sweets served. All that is necessary to serve is tea, chocolate and small cakes, and from that you can make it as elaborate as you like, serving salads, fancy ices, biscuit glacé, assorted sandwiches, candied fruits in spun sugar baskets, bon-bons and punch.

1551. Details of October Wedding. Table Setting, etc. To XXX.—Will you kindly offer some suggestions for an October wedding in green and white? (1) Is it ever allowable for a bride's gown to be cut low in the neck?

(2) What is the correct way to lay the silver—knives, forks and spoons—at a dinner? Should they be taken up beginning at the outside, or should the one nearest the plate be used first?

(3) Are the slippers with the high fronts and big buckles for house use, or are they correct for dress or dancing slippers?

(4) What would be an effective and new way to decorate a dining-room centre table in green and white.

(5) Please give some ideas with regard to bridesmaids' gowns, the most suitable their materials and trimming.

(1) If your wedding is to be in the evening, your gown may be cut low, or, if you have a pretty throat, a transparent collarless lace yoke may be used in the gown, with either lace or satin sleeves.

(2) The soup spoon and knives are on the right side of the plate, the forks on the left. If the dinner is one of many courses, some of the silver is brought as needed. Usually enough for three courses, besides the oysters and soup, are put on the table. After that they are brought as required. Those on the outside should be used first.

(3) Slippers with high points and large buckles are more appropriate for house and dinner wear than for dancing or full dress.

(4) Get a piece of thin looking-glass as large as the table, taking off enough room for the places, that is, the plates, glasses, etc., for each guest. If you cannot get one piece, several will do, the joins being hidden by ferns or green vines, which should also hide the edges of the glass. In the centre place a silver bowl or epergne filled with large white flowers and feathery ferns. White lilies are the best. Now get a small electric battery, or, if you have electric light in your house, attach fine green wires to that, and on the end of each attach a tiny electric bulb, which, put in the centre of each flower and around among the ferns, concealing the wires. On the corners of the table have silver vases full of flowers and silver candelabra with white silk shades. Leave enough glass exposed to reflect the lights, flowers, etc.

(5) For the bridesmaids' gowns, use fine mousseline de soie, over green silk, making them like gown on page 5, Vogue of 2 Aug., trimming each ruffle with lace; but, if your bridesmaids are not tall, use only the two lower flounces, making the upper part of the skirt plain. Have them wear chiffon sashes in green chiffon, tied in a knot at the back with long flowing ends. Picture hats of chiffon or mousseline de soie, and lace trimmed in green. Bouquets of lilies of the valley or white roses.

1552. Acceptance to a Card Party. To A. J—Kindly tell me in the Answers to Correspondents the correct acceptance to the inclosed invitation.

The most correct acceptance to the invitation fac-simile of which you enclose would be:

Miss Smith accepts with pleasure Miss Seymour's kind invitation for Saturday evening, 8 September

Date.

1553. Model for Silk and Challie Red Coat. To Dolly.—I enclose samples of challie and foulard, of which I wish to make a dress for between seasons. I have eleven yards of the challie, and five of the foulard, and a dark blue taffeta skirt that I wish to use, so I write to you for your always excellent advice.

I thought of having slits in a waist of the challie, through which to run a scarf of the foulard. Would that be good style and what style of red coat for golf would you advise if any?

It depends very much upon what occasions you wish to use your gown how you make it. If you wish it simple, that is, not much trimmed and to combine the two materials, the model on page 71, Vogue, 2 Aug., would be appropriate, making the under bodice of the polka-dotted silk. The skirt over bodice and sleeves of the challie. The buttons small silver. The stock of white mull with lace-trimmed ends. The straps on the bodice could also be a little wider if more becoming. The skirt is plaited with straps over each plait, finished with a silver button or not, as preferred, and stitched with blue silk on the edge.

Another model more elaborate is shown on page 53, Vogue, 26 July, the lower-right figure. The lower flounce, scarf and rosette of the silk the rest of the gown of challie and guipure lace in a light quality. The two materials are rather difficult to combine and as you have eleven yards of challie it would be enough for a whole gown unless it is very narrow. Then the silk could be used for a bodice to be worn with a tailor gown. We think this would give the best results. The challie would be pretty made like model on page 87, Vogue, 9 Aug., with applications of white guipure, an under bodice of accordion-plaited mousseline de soie in white. With tie of light yellow and black chiffon or a fine lace tie.

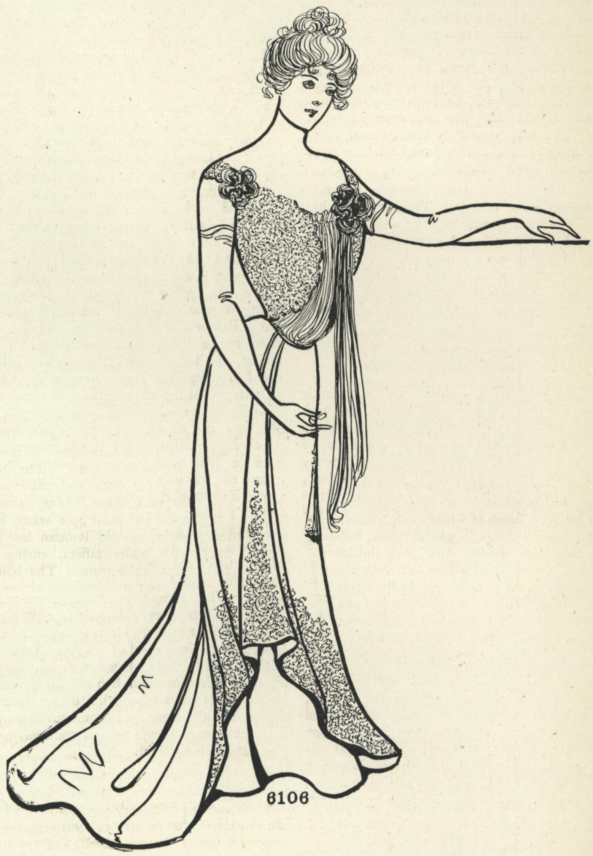
Your taffeta skirt could be used as a foundation. A scarf drawn through slits in the gown has been used so much as to be a little out of date, but if well arranged is still pretty.

If you have a red coat have it made with tight back and half-fitting front. Illustrated in Vogue of 7 June, on middle page. We do not advise a red coat as they have become too common to be the correct coat. Have a short coat or Eton to match your skirt.

1554. Fobs. To F.—If anything has been published in Vogue since the first of May relative to the styles in gentlemen's watch chains and gentlemen's watches, I shall be greatly obliged if you will refer me to the particular issue that I may look up the same.

Neither watch chains nor fobs are worn at present with evening dress. With frock coat a fob is not worn, and a watch chain is rarely seen. Even with morning clothes a chain is not so usual as heretofore, but there is nothing to be said against wearing one. As said above there is no one distinct fashion in watches or chains. On the general grounds of good taste and good form the watch should not be too elaborate or the chain too large and heavy. A plain gold hunting case watch with the monogram engraved on the case, and a chain of plain gold links of almost any pretty design would be correct. We should not have a watch studded with jewels or a jeweled chain. The chain is often worn from one pocket of waistcoat, through the buttonhole to the other pocket. Lockets or charms are not worn. Except with morning clothes we should advise carrying the watch without visible guard, the only reason being, however, that such is the present fashion.

1555. Model for Net Gown Stocks and Belts for Silk Bodices. To A. L. N.—(1) Will you kindly suggest a way to make over a black net like the enclosed sample? I want to use the same black taffeta foundation. Would black point d'esprit be suitable for plaitings around the skirt?



(2) What kind of stocks and belts are worn with silk waists? Have you a shopping agency?

(1) Make your net gown like the extreme left figure on middle page Vogue, 2 August, setting in a band of black insertion above the flounce and on the bottom. If you have not enough material make the bottom flounce of a series of small ruffles of black net as nearly like your sample as possible; this would look better than point d'esprit, and if it did not quite match it would not be noticeable, as it is to be plaited. One band may be of lace on the bodice and the yoke of net transparent; that is, without a lining. The sleeves also to be of net unlined; belt of black velvet.

(2) Stocks and belts of various kinds are worn with silk shirts. The belt is often of the same material as the bodice. The stock of silk in a fancy shape, such as have been illustrated in Vogue often. Or belts and stocks of ribbon may be worn in the same color or a contrasting one fastened with fancy clasps. There is no shopping agency connected with the paper, but intending purchasers are referred to the agencies advertised in Vogue.

1556. Model for Figured Silk. To Anne Amelia. I enclose sample of silk. Kindly tell me how to make it so that it will be suitable for evening wear during the autumn and winter as well as late summer. I shall have to add some kind of new material. I am rather stout and am only five feet four inches tall, so that plain flat effects are most becoming, but with full low bust effects. (2) I have an Eton jacket with sleeves in it made entirely of duchess lace. Could I use it to give an all-over effect on a silk jacket that could be used with the silk dress? or would it be better to use it with a waist effect on the dress?

Your silk gown would look well made like the foulard on upper right corner of page 53 Vogue, 26 July, making the collar of white silk if you have not enough figured, and use your Duchesse lace to trim the collar and vest. If you have not material enough for the skirt, it could be made with a plaited flounce of white silk matching the collar. On the left side of one rever put a large chou of pale blue and white chiffon. This effect would be more becoming than an Eton jacket. You say you wish it for evening wear, but from your letter we conclude you do not wish it décolleté; therefore have given you a high model. If you wish a low gown the model on page 75 Vogue, 2 August, could be used with white chiffon front. Lace around the neck and flounce of chiffon on the skirt.

Now is the time when the American woman should devote the utmost care to her bright complexion of which she rightly is so proud.

The strong airs of mountain and seashore, so very trying to the skin, have doubtless tanned and freckled her, but this condition may very easily be remedied by using Dr. Dys's Sachets de Toilette which can be obtained in America only at V. Darsy's, 129 East Twenty-sixth Street, New York. Circulars on application.

Copyright © 2011 Condé Nast

(Continued from page iii)

PAGE 118

Mid-summer informal dinner frock. The skirt is made of points of Russian lace over a plaited foundation of pale silver-gray liberty gauze, full narrow ruches of gauze further embellish the skirt which is cut circular and very much en traine. Deep girdle of gray, and an Eton effect of diagonal hand-tucked gauze outlined with lace gives an unusual chic. The collar reaches far down over the shoulders, and folded at the top of the collar. Outlining the V are folds of pale pink panne velvet ending in a cravat.

FIG. 6108.—Carriage coat made of black taffeta. Tiny tucks start at the short waist and spread as they near the bottom. About thirty inches from the bottom the stitching ceases altogether. High flare collar of quilled black chiffon and revers of batiste over white satin. A band girdles the high waist, fastening in front with a handsome coral and pearl button. Chiffon starts very narrow where the collar finishes, and extends down either side in a jabot, fading again into nothing. White satin lining and well hung sleeves, with flare cuffs, complete this very handsome garment. Toque of gauze, striped at wide intervals apart with straw braid, and trimmed with a paste buckle and black wings.

MIDDLE PAGES

EXTREME UPPER LEFT.—Calling costume of light-weight cloth in pale pastel tan, over taffeta of same color. The taffeta foundation is circular, and finished with two narrow accordion-plaited ruffles. The cloth drop skirt is also circular, with inverted plait at back, and has four panne velvet bands of the same shade, with stitched edges, trimming it. The first of the bands is about twelves inches from bottom of skirt, the second five above that, the third five inches below waist line, and the fourth crosses these down the front, a little towards the left, and ends in a point two inches above hem. The waist has an Eton back and boléro fronts; a tiny fold of the tan panne velvet is stitched around edges. Sleeves are the coat shape, with stitched velvet folds around points over hands. Bands of white cloth, embroidered with a Persian design in several colors, followed by a tiny silver thread, show from shoulder to corsage. Straps from boléro and cloth plastron front cross them, and are held by flat silver buttons. The collar is of panne velvet, and the girdle, of which only a narrow line shows at the back, is of the Persian embroidered white cloth. On rounded fronts of boléro are three small, flat silver buttons, similar to those trimming top of band on front of skirt. Toque of yellow straw and black chenille braid, with cluster of blue hydrangea in front.

LOWER LEFT.—Long cloak of black panne cloth, lined with pearl gray peau de soie. This very smart wrap is close fitting, with wide straps of the cloth stitched down each seam to a few inches below waist line, ending in points. From under these points a plait starts, turning toward the front, and stitched down for a distance of ten inches. The deep yoke is finished with a band of cloth stitched on both edges; the upright collar is also heavily stitched. The flare collar and revers are faced with white panne velvet, braided with black and silver, showing a drapery of creamy Liberty chiffon with wide hemmed edges. The sleeves have minute lengthwise tucks, and are drawn into a band at wrist, with flaring circular cuffs. These and the small cap at top of sleeve are finished with rows of stitching. The hat is of gray mousseline and narrow gray velvet ribbon, with tea roses and leaves in autumn shades. Small black velvet bows, with tiny rhinestone buckles under brim at left.

UPPER LEFT, NEXT TO CENTRE.—Attractive house gown of black and white striped satin foulard over white taffeta. A flaring circular foundation of ivory-white taffeta is finished with an accordion-plaited ruche, stitched through the centre and having narrow black Chantilly lace on both edges. The foulard drop skirt is circular, with a graduated accordion-plaited flounce, heading which is a wavy insertion of fine point de Venise in ivory white. The yoke on skirt, of same lace, comes to a deep point in front. Fulness in back in inverted plait, with small velvet straps and tiny steel buckles over fastening. The bodice has the fulness caught in by the wide girdle of black panne velvet, which fastens at left side with three large ornamental buttons of cut-steel and turquoise. The deep-pointed yoke is of the ivory-white Venise lace. A bertha of black liberty chiffon, with a frilled edge, is draped around shoulders, and long ends hang from the loose knot on each side of corsage. The ends and frills are trimmed with rows of narrow black velvet ribbon. The sleeves are slightly shirred, the stripes running round the arm. An underarm piece of lace straps round outer part of sleeve, a little above elbow, with two smaller buttons of turquoise and steel. Deep-pointed cuffs of the Venise lace show puffs at wrist of accordion-plaited cream chiffon, tied in by a narrow turquoise-blue velvet ribbon.

FIGURE IN CENTRE.—Costume of pale gray crêpe de chine over taffeta of same shade. The taffeta foundation is circular with a narrow accordion-plaited ruffle on edge. The circular crêpe drop skirt has fulness in small tucks around waist, the seam down front has rows of stitching on either side. Three rows of narrowest Cluny edging in a deep shade of cream, with a narrow velvet ribbon in a deeper shade of gray than the crêpe, heading each row, trim above hem. The waist is tucked with tiny tucks, matching those on the skirt and is close fitting. A deep yoke and collar of Cluny comes over shoulders and opens to show a tuck piece of sheer rose pink batiste. A fichu with double frilled edge starts from under the Cluny collar, the frills continuing over shoulders and round back. The left side of fichu ends at corsage, the right end crossing well over this and caught at left side of waist with steel buttons; the frilled ends hanging below. The sleeves are fulled by the tucking on under part. A flare cuff over wrist. The edge of this, and of frills on fichu, have the narrow Cluny with row of velvet heading as a finish. The girdle is of gray panne velvet matching velvet ribbon. Picture hat of pale gray satin felt with rose under brim and steel-gray feathers.

UPPER RIGHT NEXT TO CENTRE.—Gown of marine-blue silk and wool crêpe over taffeta of same shade. Circular foundation of taffeta with accordion-plaited dust ruffle. The drop skirt has a plain gored front and yoke with circular sides and back, done in side-plaiting. Outlining the yoke and front gore seams is a narrow band of twine-colored Russian lace insertion, lined with white taffeta, ending in points under flat cut jet buttons. The boléro waist has a border and deep pointed revers of Russian lace over the white taffeta. Curved straps of it fasten with jet buttons across front. The vest, of cream-white batiste, has a tucked collar and yoke to corsage. From there the fullness is drawn down loosely to waist, where it is caught by the tight folded girdle of black satin. This girdle fastens with two jet buttons at left side. The sleeves are finished with a small turned-back cuff of the lace, lined with white taffeta. Hat of black straw, faced with black velvet, trimmed with ribbon velvet loops, and jetted mousseline wings with small rosettes of panne velvet in three shades of coral against crown at right side.

LOWER RIGHT.—Cheviot serge costume in olive brown over same color taffeta.

A circular taffeta foundation has an accordion-plaited frill on edge.

The drop skirt of cheviot serge is circular, with inverted plait at back. Trimming the front of skirt just below waist line, are small black satin straps stitched, and finished in points under small silver buttons. The coat is a collarless Eton, very short, showing two inches of the vest waist of white cloth above the waist line. It is lined throughout with white silk and finished by rows of stitching, followed by black silk buttons down front. The sleeves widen at wrist and are trimmed with the satin straps and small silver buttons. The white cloth waistcoat over a tight-fitting lining shows from below Eton. In front it turns back into revers, slashed near top, trimmed with stitched satin straps and silver buttons, two of which fasten it at the waist. In the opening between revers is a full jabot of wide Margot lace in a dainty shade of twine color over white taffeta. The high stock collar is of ivory white satin marveilleux.

Hat of shirred black tulle with cerise Mercury wing fronts.

UPPER RIGHT END.—Toilette of pastel beige voile over taffeta. The taffeta foundation in the same shade of beige is circular and finished with an accordion-plaited ruffle. The voile drop skirt is circular with fulness in groups of small tucks at waist meeting at fastening in back. The waist is also tucked in groups, is tight fitting in the back, showing a rounded yoke, and blouses slightly in front over the narrow black velvet girdle, which is drawn tightly through a small steel buckle. Edges of the front and round yoke are piped with black velvet and stitched beyond. The sleeves have three chevron tucks at top, followed by rows of narrow black velvet ribbon, and end in small pointed cuffs over hand, piped with velvet and stitched. Three small straps of black velvet ribbon cross under steel buckles down front. The dainty chemisette is of tucked, soft finish, ivory-white taffeta, with appliqués of deep cream guipure. Draped stock collar of the taffeta. Toque of black chenille and straw braid with soft black plumes from under jetted buckle in front and upright rosette of black mousseline de soie, with rows of velvet ribbon near edge.

PAGE 122

Boléro bodice, with broad draped belt of velvet. Tunic and boléro of light-weight autumn cloth, of all-over design.

PAGE 123

Gown of light weight biscuit-colored cloth. The taffeta foundation of same color is finished with an accordion-plaited dust frill. On this is hung the cloth front breadth and deep facing, which shows from under the tunic. Appliquéd on the hem of this facing is a stitched cut-work design of the same cloth. The tunic has a box-plaited back, and is bordered with a band of Persian design panne velvet in colors of marigold, blue, white and black. The Eton bodice opens over a tucked front of sheer batiste; jabots of fine Mechlin fall from the soft stock of batiste to the waist. The revers, standing collar, belt and cuffs are of the Persian panne velvet edged with a stitched band of the cloth. The appliquéd cut-work follows line of rever, and trims the top of sleeve and cuff. A little fulness is given by tucks near front of bodice, and the inner cap of sleeve is tucked, forming a very slight puffed top. Drawn up over this loosely is the trimmed sleeve. A short-back

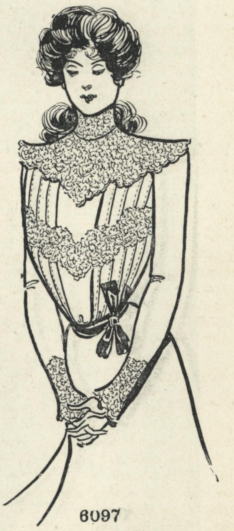
6094

sailor hat in black and white braid is trimmed with masses of forget-me-nots, and two large loops of black panne velvet.

FIG. 6094.—White serge coat cut to the bottom of the skirt. An écru Point d'Arab collar over white silk is edged with a side-plaited ruffle of white chiffon. Bonnet of chiffon, moss rose-buds and pink liberty gauze loops.

FIG. 6097.—Separate bodice for girl of fifteen years, made of white crêpe de chine, box-plaited in front and with stitched side plaits on either side. A deep lace collar of Marie Antoinette lace is worn with this bodice, and a band of corresponding lace comes beneath. Deep cuffs of lace and a girdle of pale green. White nun's veiling or flounce skirt may be appropriately worn.

FIG. 6100.—Dainty figured organdie appliquéd with deep écru lace. At the bottom of the skirt is an accordion-plaited flounce, and over that falls the tunic edged with the appliqué. A draped boléro fastens in front with a great soft



6097

chiffon rosette over an accordion-plaited under bodice. Yoke of lace showing the throat through. The girdle is simply a piping of silk. Plaited sleeves, made mousequetaire, piped with silk at the hand.

FIG 6106.—Ball gown of white crêpe de chine, heavily embroidered. The draped overdress falls over a skirt covered with deep flounces of side-plaited chiffon. The bodice has a boléro of duchess lace, with full-gathered crêpe de chine vest. In front, two rosettes of white silk gauze, one at the shoulder and the other just off the front, finish this exquisite frock. One long end of gauze floats from the rosette. Straps of pearls and duchess lace fasten over the shoulders.

FORM OF SUBSCRIPTION

To Publisher, Vogue
3 West 29th Street, New York

Sir: Enclosed please find Three Dollars, for subscription to Vogue for one year, to be sent to

Name_____

Address_____

Vogue should be kept on file for reference.

It is the best fashion paper, and subscribing for it is the only way to get its full benefit. The low subscription price makes it almost as cheap to subscribe for a whole year as to buy single copies half the year. It costs only $3.00 to subscribe a whole year, but $5.20 to buy single copies at ten cents each for 52 weeks.

The mail address can be changed as often as desired.

Vogue at $3.00 a year is an exceptional opportunity to have the best fashion paper regularly at hand by mail at any address every week in the year.

Copyright © 2011 Condé Nast

The crisis in China has caused Uncle Sam to overlook for the time his demands on Turkey. But the Gilbert M'f'g Co., meanwhile, have received from that country what is of immense value—namely her textile arts secrets. The exquisite fabrics of Turkey are now rivaled by America's latest triumph, GILBERT'S SULTANA SATIN. Its likeness to silk and lightness combined with its strength and durability have placed it ahead of the many silk substitutes already on the market.

SULTANA SATIN

O. P. DORMAN, Pres't Gilbert M'f'g Co.

THE GILLISS PRESS, NEW YORK

Copyright © 2011 Condé Nast